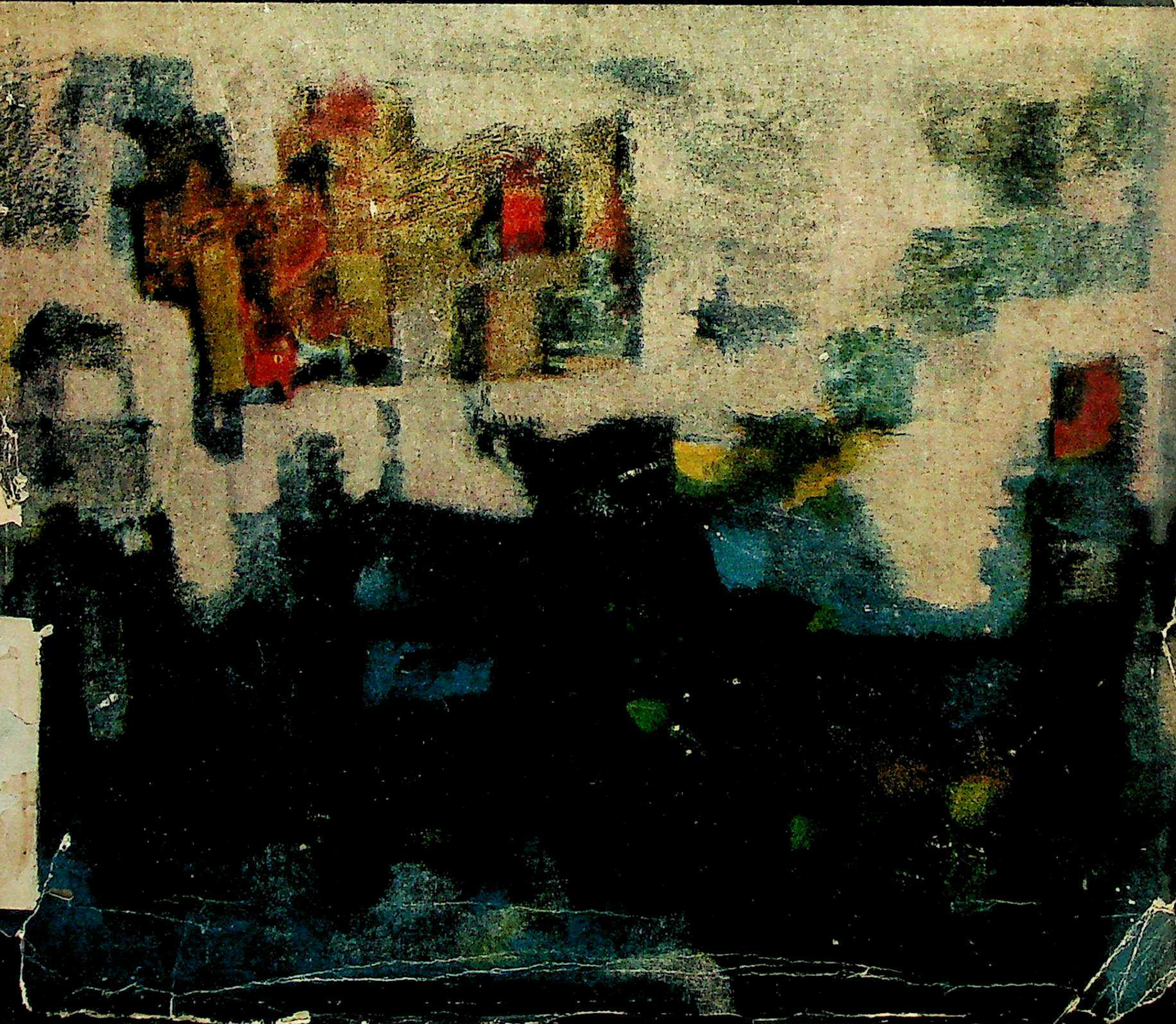
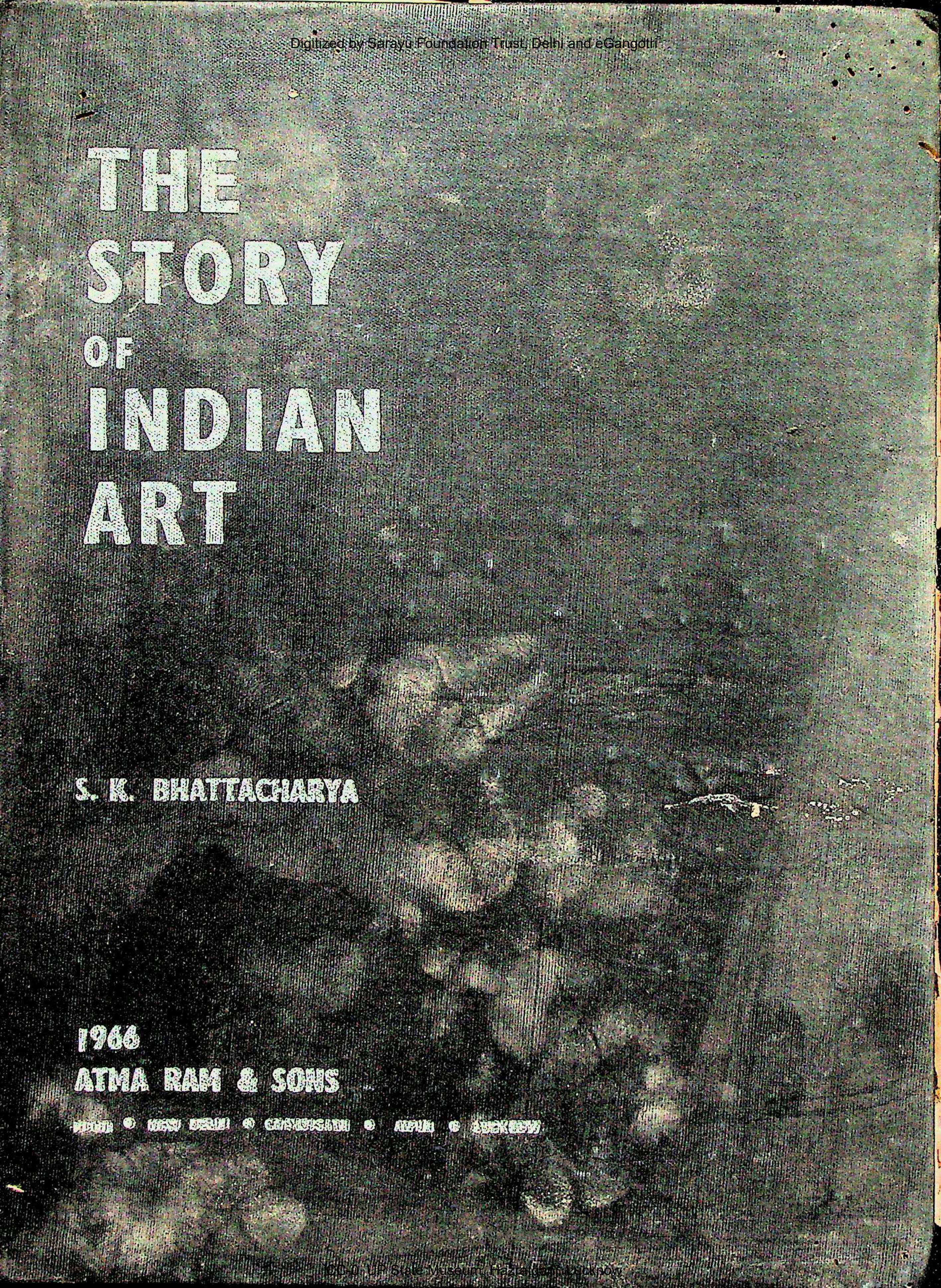
S. K. BHATTACHARYA

THE STORY OF INDIAN ART





THE STORY OF INDIAN ART

S. K. BHATTACHARYA

1966
ATMA RAM & SONS
DELHI • NEW DELHI • [illegible] • JAIPUR • LUCKNOW

ABOUT THE AUTHOR

Sunil Kumar Bhattacharya worked as a Research Scholar on Indian Art from 1955 to 58 under Dr. William Cohn at the Oxford University and also studied painting at the Glasgow School of Art from 1953 to 1955. Born in 1928 he is known both as a painter and a writer on art practising since 1952. He has participated in the Academy of Fine Arts Exhibition in 1952 at Calcutta, All India Fine Arts & Crafts Society's Exhibition in 1953, Indian Art Exhibition in USSR, 1953, and Tagore India Centre Exhibition of 1962 in London. He has held one-man shows in Glasgow in 1954, and at Oxford in 1955, 1962 and 1963; also held one-man shows in New Delhi, 1959 and 1964, Bombay 1963 and Calcutta 1963.

He has published a book of poems (Mid Century) from London in 1962. He has travelled abroad to U.K., France, Germany, Italy and Egypt extensively and lived in England from 1953 till 1963. During 1959 on his return to India he became the art critic of the Hindustan Times.

He was appointed a lecturer

25/-

1016

THE STORY OF INDIAN ART

OUR OTHER BOOKS ON ART

IMMORTAL KHAJURAHO : Kanwar Lal
Profusely Illustrated, Size : 32 Cms.×24 Cms
Rs. 20.000

APPRECIATION OF ART : K. K. Jeswani
Rs. 5 00

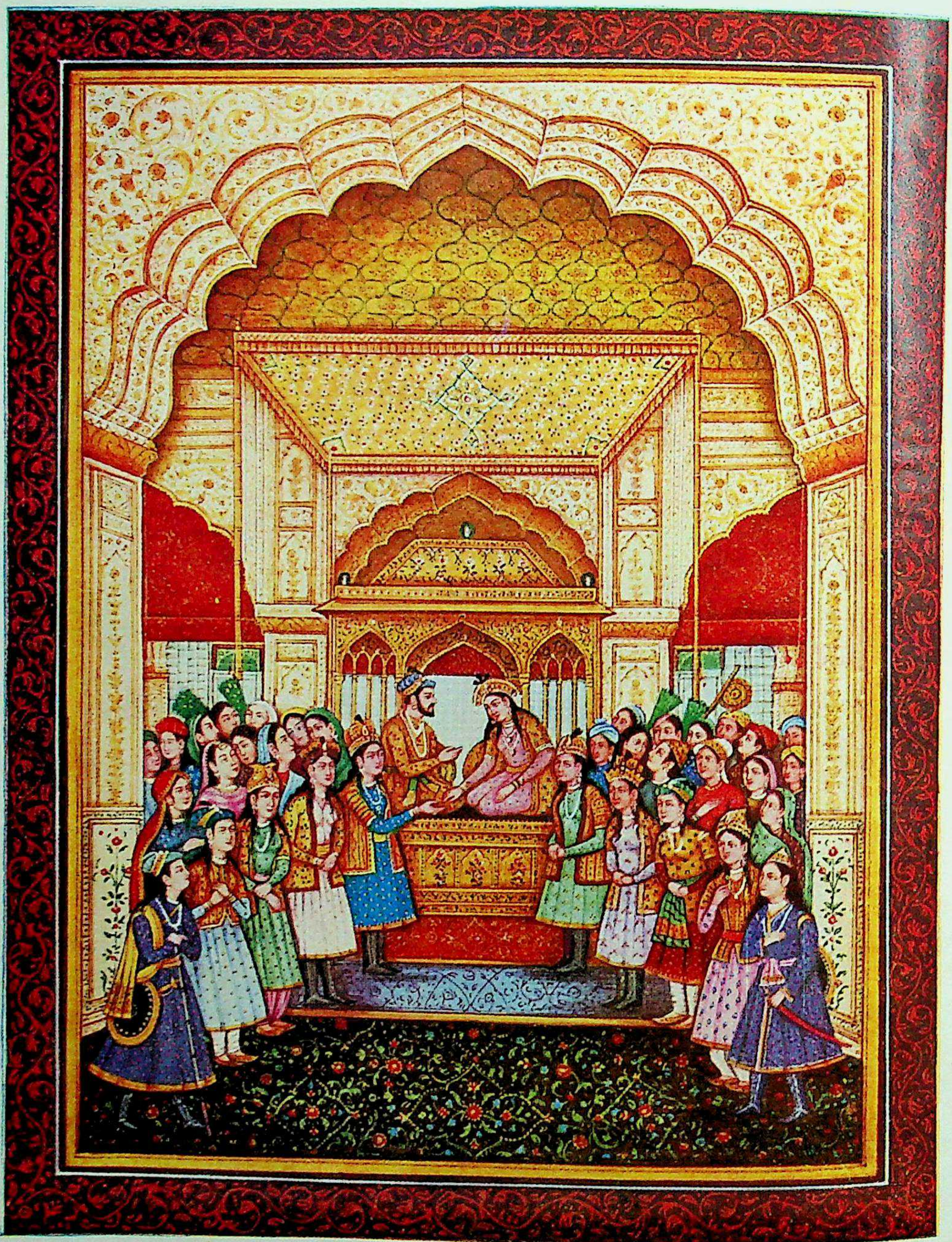
महाराजा संसारचन्द : कांगड़ा चित्रकला के प्रधान पोषक
राजेश्वरप्रसाद नारायणसिंह
Rs. 4.00

कला की परख : जसवानी
Rs. 5.00

अमरीकी चित्रकला का संक्षिप्त इतिहास : फ्लेक्सनर
Rs. 2.50

इण्टरमीडिएट स्मृति चित्रण : किरण
Rs. 1.25

ATMA RAM & SONS, DELHI-6



THE STORY OF INDIAN ART

by

S. K. BHATTACHARYA
M.A., B.LITT. (OXON)
Visiting Lecturer, College of Art, Delhi
Formerly Extra-Mural Lecturer in Art, Oxford University

FOREWORD
by
B. C. SANYAL
Secretary
Lalit Kala Akademi, New Delhi

1966

ATMA RAM & SONS

DELHI • NEW DELHI • CHANDIGARH • JAIPUR • LUCKNOW

THE STORY OF INDIAN ART
Rs. 25.00

Published By
RAM LAL PURY
of
ATMA RAM & SONS
Kashmere Gate
DELHI-6

Branches
Hauz Khas, NEW DELHI
University Enclave, CHANDIGARH
Chaura Rasta, JAIPUR
17, Ashok Marg, LUCKNOW

Cover Painting by BIMAL DASGUPTA

printed by PURI PRINTERS, Karol Bagh, Delhi-6

FOREWORD

The study of history of art reveals the advancement of a civilization and the cultural attainment of mankind through the ages. History of Indian Art hardly had found place in the curriculum of our education at any level.

Principles of aesthetics can only be understood with a comprehensive understanding and knowledge of the evolution of styles and art forms.

For the student of art, particularly, it is important to possess adequate information on the rich heritage of Indian Art first and foremost.

At long last, there is now a growing appreciation of the lacunae in our educational programme. History of Art, as a subject for study in the professional art schools as well as in the higher seats of learning, is being introduced. Suitable text-books are, however, pitifully few.

Therefore, a book of the nature as outlined by Shri Bhattacharya will remove a long-felt want. As a guide to the general history of Indian Art this should stimulate further interest in scholars who may like to delve deep into the subject.

The contemporary scene, however, does not receive wide coverage, due perhaps to obvious limitations of space and volume. The chapter indeed calls for larger treatment and may well be the content for an independent publication.

B. C. Sanyal
Secretary,
Lalit Kala Akademi,
New Delhi.

DEDICATED

TO THE MEMORY OF

LATE Dr. WILLIAM COHN

AUTHOR'S PREFACE

The purpose of writing this book is three-fold. Firstly, in Indian Universites history of Indian Art has been included for the very first time in the curriculum of Art students in Delhi and Lucknow. I had the honour of framing the syllabus for both these places. But I found out that the syllabus is not covered by any single book on Indian art history, so that the need for this book arose primarily to cover the syllabus chosen by me. Secondly, most of the extant books on Indian Art deal with specialised periods of Indin Art History and there is a great lacunae in this field which I hope this book will fulfil. In this regard I have the general reader in my mind who will be able to get a glimpse of our past glory in my book. Thirdly, although the scope of the book is unlimited I had to leave out lengthy controversies of scholarly interest keeping in mind the student in art who is not a specialist.

Therefore, this book can claim only as a guide to the general history of Indian Art from its very beginning until the twentieth century. There is an 'a priori' stress on the different architectural movements of Indian History as the background of art in this book. This is mainly in keeping with the development of the plastic arts in India as applied to architecture. Indians were never an architectonic people. The Buddhist Chaityas, Jain and Hindu temples are all replete with the sculptural quality of the builder. They never aspired towards the heaven like the Gothic churches of Medieaval Europe. They are firmly based on earth and as such they belong to our world rather than the world beyond.

Indian Art has been acclaimed by many scholars as religious in

nature and sensuous in feeling. It is very curious that thematically speaking all ancient arts of the world deal with one religion or the other, but they do not necessarily fall in the category of religious art. In India, religion was not practised in the past in its European sense. The word "religion" has no equivalent in any Indian language. Therefore, I would suggest "Dharma" to denote the nature of the Indian people. This word "Dharma" means "a way of life which holds everything together." So that, this cohesive factor was working always behind the manifestations of all works of art of the Indian people from the very beginning. By this standard I submit that the works of Indian Artists of ancient India do not fall in the category of religious art unlike the works of Christian Artists of early Europe. Indian Art typifies the pollulation of growth like the growth of a forest or the ramifications of streets and by-lanes of an Indian city. The centrifugal force behind this pollulation may be religious in content but in effect belongs to the realm of wordly existence in all its splendour and glory and as such sensuous in nature. My observation holds true about the art work of the whole of South-East Asia up to Java and Sumatra where Greater India still exists. Henceforth, the whole approach to Indian Art seems to have been iconographic uptil now and the real nature was concealed like "Truth which is always concealed under a golden lid"—as our Upanishads recorded. Thus, we realise that iconographical Indian Art is implicitly connected with religious doctrines of different denominations but stylistically in its general effect Indian Art is essentialy sensuous. The deity of the temple has got the aura of a king, the precincts of the temple have got all the regalities of a palace.

This sensuousness is being manifested not only in feeling but sometimes in actual form, e.g. erotic art of Khajuraho and Konarak. An attempt has been made by some scholars to explain the erotic motif of Indian Art in terms of metaphysical philosophy. The Ananda theory denoting the triple aspect of God and based on dualism is a very poor explanation of Indian erotic art indeed. The artists and the arti-

sans of India never came from the Brahmin caste and due to this Indian Art, although based on the "Dharma" never became rigid like Indian society of the past. Therefore, the pollulation of sensousness which existed in a different form in Indian society manifested itself freely in the hands of the skilled sculptors of Khajuraho and Konarak without any inhibitions. Thus the world has become richer in having a systematic survey of erotic art in India.

I had a very difficult choice in selecting Artists of the modern period. Probably the ones who are chosen may not complete the contemporary development in Indian painting. But only the significant Artists could have a place in history and as such my choice had to be very select.

This book should be treated as an elementary introduction to the history of Indian Art and cannot acclaim itself as all-comprehensive. Any fault either in the choice of subject or in presentation is entirely mine and the reader is forewarned about it before going through the pages of the book.

Delhi
1966

S. K. BHATTACHARYA

ACKNOWLEDGEMENTS

My thanks are due to M. F. Husain, K. S. Kulkarni, Dhanraj Bhagat, Jagmohan Chopra, Somnath Hore and F. N. Souza for allowing their works to be reproduced in the book. Mention must be made of the Archaelogical Survey of India, All India Fine Arts & Crafts Society and the Lalit Kala Akademi for their help. Messrs A. Bhattacharya and Ramgopal Biswas, M. A., have helped me in reading the manuscript and preparing the Index. Jamini Roy, Nandalal Bose, Kumaril Swammy, Redappa Naidoo, Narayanan Akhittam and Jyotish Bhattacharya are also thanked for their works reproduced in the book. Help received from The National Gallery of Modern Art, New Delhi and Bimal Dasgupta is also gratefully acknowledged. I am also extremely grateful to other artists whose works have been included in this book.

—S. K. B.

CONTENTS

LIST OF ILLUSTRATIONS

COLOUR PLATES.

1. Social Roots of Art

In the chequered history of evolution, the evolution of mankind dates back to the lower Pleistocene Age about five hundred thousand years ago when the first Java Man lived as a tool maker. We have to scan through the middle Pleistocene and upper Pleistocene to come to Holocenic Age *i.e.*, ten thousand years ago, to unearth the social roots of the Magdalenian man, who produced a series of wall-paintings of various animals in different caves of the world. This phenomenon is interesting not only to the art historian but also to the anthropologist, together they have been able to decipher the language of the paintings and chalk out their mode of living. The art historian in particular is interested in the technique of these Mural Paintings and also in the tools and colours employed in them. For our study of primitive art we start with the cave paintings of Lascaux in Southern France and then, after establishing the pattern of growth, we shall go through the cave paintings of Altamira in Spain and Mexico as well as the Central Indian remains (Benekal).

The Cave Paintings of Lascaux belong to the pre-historic age contemporaneous with the animal species represented on the walls of Lascaux Grottoes. Lascaux belongs to "the era of the Reindeer" unlike the Caves of Font-de-Gaume. These species correspond to the climatic variations starting from the most ancient to the most evolved series. Thus, the relatively temperate fauna represented there belong neither to the age of mammoth, nor to the other specimens of the ice age, excepting the rhinoceros of the well.

These data may be interpreted in two ways ; either the temperate fauna existed during the period of quarternary which would be in the typical Aurignacian or the final Magdalenian era or they belong to the summer fauna of a cold era. Lascaux should then be dated to the upper Perigordian or at the beginning of the Magdalenian era on the strength of the above mentioned data[1].

On the other hand Abbe Breuil places these paintings to the upper Perigordian for reasons of time and technique, because the knowledge of twisted perspective is taken into account and also by the comparison he made with the Perigordian works of the two neighbouring Grottoes, Font-de-Gaume and Serjeac (the bulls of the end passage at Font-de-Gaume covered by a Magdalenian bison) and the engraved blocks of Serjeac discovered in the Perigordian level where they had fallen. The scientists have discarded the Magdalenian solution and the date of Lascaux has been found to be fifteen thousand years[2] by the analysis of Carbon 14.

Cave-men, and not dwellers in these Grottoes, decorated the caves of the Franco-Cantabric regions. Whoever has entered one of them has noticed their uncomfortable access. While in Eastern Spain (Altamira) at the same period of upper Paleolithic era, the stone paintings and engravings were conceived in a different spirit, from those under consideration, and representing schematically silhouetted complex small scale scenes which man has designed in his most domestic occupation, or hunting or fighting. They were done in not very deep shelters and exposed daylight. Here at Lascaux, the place where the paintings and engravings begin is generally far away in dark depths at places, one might say, done specially chosen as most difficult and secret.

---

[1]The Grotto of Lascaux of Jean Taralon, Paris, and also the Chronology of Muse de l 'Home, Paris.

[2]*Cf.*—E.H. Gombrich, *The Story of Art*, p. 19—the date of Lascaux is given as thirty thousand years.

The idea of a sacred place reserved for some religious ceremony comes to mind. In the case of Lascaux M. Leroy-Gourhan imagines that the cave was only visited at hunting times and the images referred to the very object of the hunt.

It is remarkable that except for the mysterious geometrical signs which have been construed as tribal blazons or tectiform signs and also as traps, everything is with reference to the animal. If religion there is, nothing recalls the cult of the dead or of human fecundity as in the regimes of the centre in the South of Spain where these themes appear in an almost exclusively geometrical art, which by moving north in Azilian times replaced the Franco-Cantabric naturalist art. What counts for the hunters of Lascaux is the animal which had to be killed to enable the group to live and of which they made sure by magic. "Primitive men", writes J.H. Luket, "have the idea that the figured representative of a being......gives the author of the design a hold on him." This magic was behind the belief, as defined in three ways by Abbe Breuil : reproductive game magic (pregnant females accompanied by their off-spring), destructive magic (wild beasts which are killed so as not to be devoured by them), hunting magic (games pierced with arrows). All this was done perhaps with certain fear and respect for the animal which might explain the gigantic size of some of them, the majesty assigned to the bulls as if they were the gods of that century.

The same motives, as enunciated by Abbe Breuil regarding the cave paintings of Lascaux, apply to the cave paintings of Altamira in Spain and the cave paintings of Mexico as well as in Central India. They all have one thing in common *i.e.*, they represent the animals which they had to hunt for their living. It is interesting to note that the social organization of the Magdalenian men in the upper Perigordian era, at the end of the last glacial age in all these geographical regions in different parts of the world, were similar and their tribal customs and ritual dances were alike. The diffusive character of twisted pers-

pective in these wall paintings is further note-worthy due to their similarity with child art. In the case of child art the nebulous archaic form of the Disney-world is valid and true, while the same validity seems to crystallise due to the development of child-like mind in primitive hunting people. The primitive men ritually danced and ritually hunted together as a group and the belief of a single individual was held as representative of the whole group—so that the child psychosis had its effect in the nature of their art done on the walls of different caves and various places belonging almost to the same age.

2. Ancient India

THERE are many facile and facetious theories of evolution in Indian Civilization regarding the proto-historic period, many of them are described absurd, while some can be given credulence in the history of Indian Art. The earliest reference in recorded history in this connection in India is certainly the Indus Valley Civilization, which cannot be later than 2500 B.C. There are scholars who would like to put the date even farther to 2500 B.C. on the basis of pottery and the general pattern of the development of their civilization comparing it to the Sumerians, Elamites, Mittanians and Hittites in the near East. This proto-Indian culture flourished in the Indus basin of which the northernmost city was Harappa and southernmost was Mohenjo-daro, both on the river Indus in North-Western part of India and consisted of many villages like Amri, Zhob, Nal, Kulli, Sahi-Tump and Chanhu Daro in the Brahui Hills.

Before we present the history of the Indus Valley Civilization we would like to discuss the chronology of the history of the early near East, because their civilization was contemporaneous with the Indus Valley, and might have had certain inter-relationship. Although we must point out that similar cultures, similar pottery designs and similar approach to sculpture may not necessarily prove the influence of the one over the other, since in the history of mankind there have been many instances of independent growth of similar nature in far away places during the same period. Therefore, if we say that the

Idealist Philosopher, Immanuel Kant, of the 18th century studied one of the copies of the ninth century Indian philosopher Shankaracharya and then propounded his idealist philosophy ; we shall probably be deducing on historical assumption which may, or might not have happened, although chronologically the latter preceded the former in historical time and there was a Persian translation of the Sanskrit manuscript of Shankaracharya done by Dara Shiko, available in the Berlin Museum during the life time of Immanuel Kant. Thus, intellectually speaking, we can always come across instances of original inventions of similar nature without the one influencing the other. Henceforth, our discussion of the chronology of the early history of the near East does not necessarily mean that the Proto-Indians were influenced by the Western Asiatic cultures, but on the contrary they might have developed their civilization on a similar basis quite independently.

The early Near East had no era in the usual sense of the word, so that on the basis of varying sources the sequences of historical events and succession of dynasties and kings have to be established. These sources vary in quality and our present knowledge of the subject is not completely fool-proof to accept a statement of any particular Babylonian or Assyrian King asserting that the one or the other of his predecessor had reigned so many years before him. We learn that Babylonian King, Nabonid, who ruled between 555 and 539 B.C. and asserted that King Naram-Sin had reigned 3200 years before his time *i.e.*, at about 3750 B.C. ; we also learn from other sources and indications that Nabonid's statement is exaggerated by 1450 years. It is much more probable that Naram-Sin, King of Akkad, lived at about 2300 B.C. and also doubtful value could be given to the lists of dynasties adduced as successive dynasties that reigned simultaneously. We know that the Second Babylonian Dynasty or the First Maritime dynasty, reigned simultaneously with the first Hammurabi's dynasty. One of the most important of these lists of Babylonian dynasties and Kings is called Weld-Blundell's prism.

Originating towards the end of the Isin dynasty round about 1900 B.C., it lists, in eight columns, the names and durations of the reigns of all the dynasties and monarchs that had been in power from the earliest time, *viz.* from the days "Before the Flood" till the time of the 14th King of Isin dynasty. In this document there are many dynasties who appeared to have ruled simultaneously. And there are certain anomalies in the character of the earliest dynasties mentioned in the document, because the names of some powerful and excellent kings known to us from their own authentic inscriptions were omitted from the names of the later dynasties. Finally, frequent disagreements occurred in the numbering of years given in different royal rolls.

Suffice it to conclude that during the period 3700 B.C. to 2500 B.C. in the Near and Middle East many similar kingdoms flourished, the art and culture of which were alike. These were of Babylonians, Sumerians, Elamites, Mittanians and Hittites along with our Indus Valley Civilization. The exact chronology of these contemporary civilizations is still a matter of dispute among the scholars, but to the art-historian they are of great significance due to the basic similarities in Polychromatic pottery and geometrical patterns, pictographic and ideographic mixture in their script. Also the similarity in conceptual development in sculpture and iconographic similarity in votive tablets and amulets and steatite seals contribute a lot to our study.

The Indus cities, Mohenjo-daro and Harappa, were similar in plan. Both of them had a citadel to the West with oblong artificial platforms 30 ft × 50 ft high and 400 × 200 yards in length. They were defended by crenelated walls and public buildings were erected on these platforms. Below the citadels the town proper was situated with one square mile in area and streets which were quite straight were 30 feet wide. The city was divided into large blocks, within which were network of narrow unplanned lanes. The houses were two-storey

high and based on a square court-yard round which were a number of rooms with no windows facing the street. These houses were built with burnt bricks made of clay, whereas the Sumerians and Babylonians used sun-baked bricks.

The Indus script consists of 270 characters ; they are pictographic in origin and ideographic in character. There is no similarity of the Sumerians or the other middle eastern script with our Indus script. Thus we find that Indus Valley Civilization must have had an independent growth and was not influenced by the Near Eastern cultures of Sumerians, Babylonians and Hittites.

The Indus Civilization was based on mercantile system and the names of each mercantile family bearing an emblem and brief inscriptions were found on the 2000 seals and amulets after the excavation of the Indus cities. Generally speaking, they bore ideographical and pictographical characters with depictions of animals like bull, buffalo, goat, tiger and elephant. Their food consisted of crops of wheat, barley, peas and sesamum. There were found domestic animals both humped and humpless cattle, buffaloes, goats, sheep, pigs, asses, dogs and domestic fowls. Their religion was of the same type as practised by other early agricultural communities of the Mediterranean and Middle-East, worship of mother goddess accompanied by fertility rites. Iconographically speaking, many of the Indus seals depict a horned diety with a trident and numerous beasts and animals in the background. This diety was the God Pashupati who may have some connection with the later Aryan God Shiva.

A study of the Indus potteries suggests that the red variety was prominent in the Northern Zone while the buff coloured ones were prevalent in the South. There were centres like Kulli, Amri and Chanhu Daro where grey varieties were available. The Indus Civilization extended up to Lothal in Saurashtra and also to parts of

Rajasthan.

Among the interesting human figures made of red sandstone depicting the torso of a man which was modelled on a conceptual plane was found among the remains. There was also a bronze dancing girl which was naked, but for a necklace and a series of bangles almost covering all forearms with a complicated coiffure, standing in a provocative posture, with one arm on her hip and one lanky leg half-bent found at Mohenjo-daro. After a careful study of the physiognomical character of this dancing girl we find the pendulous thick lower lip with high cheek bones characteristic of the Dravidian racial type. On the basis of this stylistic ground we can conclude that this dancing girl was probably Dravidian in origin. The most interesting piece of sculpture found at Harappa is a male torso in limestone. The carving of the torso is very sophisticated and conceptual in character verging on the realistic mode of representation. This characteristic realism might have had considerable influence on the mode of carving in Grecian Art of fourth century B.C. because chronologically the Harappan torso precedes the Grecian sculpture. On the other hand, it might also be possible that the Greeks might have developed realism quite independently. Apart from these interesting pieces of sculpture there were found terracotta statues of naked and semi-naked women with elaborate head-dresses—all of which can be identified as Mother Goddess.

3. Indian Religious Systems

IN THE ensuing chapters we will be studying the development of Indian Art primarily based on the different religious icons of India. Therefore, it is necessary for us to survey very briefly the different religious systems starting with Buddhism and Hinduism as well as Jainism.

At the end of the Indus Valley Civilization we have Agamic and Vedic literature connected with the Dravidian and Aryan Civilizations. But owing to the oracular nature of the early Indian religious systems none of them were written or codified until a thousand years after the Aryan invasion about 800 B.C. Even then the Vedic texts were really in its formative stage without much elaboration. For historical reason we will start with the study of Buddhism first, because Buddhist Art has a historical continuity in Indian Art from the Mauryan period onwards. Another factor was the dissemination of Buddhism through Asia along with its Art as well. In the year 563 B.C. there was born a prince named Siddhartha in the princely clan of the Sakyas near the border of Nepal in the city of Kapilavastu. This prince is said to have renounced worldly life in order to eradicate the three-fold miseries of mankind—disease, old age and death. He left his palace at mid-night leaving his beautiful wife, Jashodhara and young son Rahul for ever with the help of his charioteer, Channa, for acquiring supreme knowledge as an ascetic. This prince became Buddha later on after attaining the supreme knowledge

under the "Bo-tree" at Bodhgaya. This supreme knowledge was the achievement of a state of cosmic conciousness far above the mental plane of ordinary mortals and came to be known as "Tathagata". From that very moment in his career until his death at the age of eighty he devoted his life to the paramount goal of winning for all humanity the salvation or relief from the endless cycle of rebirth. Essentially, Buddha preached a pessimistic doctrine according to which all existence is sorrow ; the cause of sorrow stems from attachment to self and the ephemeral delights of the world of senses. The only cure for this universal malady is in the suppression of the self and the extinction of the *karma*, that accumulation of past action which, according to the Brahmin belief survives what is usually known as Ego, subject to endless reincarnations and sufferings. In this connection we may relate a story of a destitute mother who having lost her child, brought his dead body to the Buddha and asked Him to give life to her son. Buddha agreed having stipulated only one condition that the mother would come back with the name of a single family in the world where no death had been recorded. Happily she went in the hope of finding a family where death did not occur. Unfortunately, after sometime of useless search she had to come back and tell Buddha that she did not find a single family without death and so she regained cosmic consciousness from the Enlightened One.

In the original kernel of Buddhism there is no real stress on the efficacy of extreme asceticism and ritualism. Buddha propounded his eighth-fold path that included the practice of right belief, right thought, right speech and right action, a way of life possible for all and easily comprehensible by all and free of the difficult and expensive ritual of Brahminic tradition. Such a code of life based on moral conduct rather than on belief was first enunciated by Buddha on the occasion of the first sermon at Sarnath when metaphorically speaking, He first began to turn the Wheel of the Law.

In the primitive phase of Buddhism, Buddha was considered

as a sage or a teacher and never as God. Those who wanted to follow him through the eight-fold path enunciated by him were called "Arhats" and there was no demarcation between the followers and the laity in the Hinayana Sect of Buddhism until the second century A.D. Also we may recall the depiction of the presence of Buddha by symbolism at Bharhut, early Bodhgaya and Sanchi namely by an empty throne, foot-prints, a banyan tree or a horse. There was a recognition of the Early Vedic Gods like Indra, Varuna and others who were shown as devotees of Buddha in many of the illustrations before the Christian Era. As time went on there was a need for proselytisation of Buddhism and consequently Buddha was made into a God by the second century A.D. in the religious text known as Sadharma Pundarika (Lotus Sutra). There was also a stress on the division of the followers and the laity during this period and only those who became his followers and renounced the world were considered to be eligible for Nirvana. This mythification of Buddha into divine Godhead and not as a teacher as in primitive Buddhism might have been influenced by Mazdean, Christian and Hindu ideas and the code of moral ethics laid in the Lotus Sutra actually became the kernel of Mahayana Buddhism. Buddha then became a theistic anthropomorphic God known as Bodhisattva and the most popular Bodhisattva in the Buddhist Art is the Avalokitesvara.

This concept of the Buddhist God was supposed to have three bodies or Trikaya, one of which was the Dharmakaya or the law body, second one was the Sambhogokaya or the body of bliss and the third was known to be Nirmanakaya or the noumenal body. The esoteric process continued in the Mahayana Sect until we have the idea of the four directional Buddhas at the cardinal points one of which was known as Amitabha or the Buddha of the West, and the three others were called Kshetragya Buddhas. There was further elaboration of Buddhist cosmogony and in the eighth century the idea of the Mandala at the centre of these four directional Buddhas was propounded. This Mandala was known as the magic circle

where Buddha resides eternally. By the ninth century A.D. there was an addition of a further sect of Buddhism known as the Vajrayana Sect. In the Vajrayana Buddhism the whole solar cosmology comes into action. In this sect of Buddhism at the centre fixed eternally like a sun is Buddha Vairocana, around which there are five Dhyani Buddhas circling like the solar system. The idea of the five Dhyani Buddhas comes from the original Adi Buddha. This doctrine is best explained by the idea that the individual soul is an emanation of the mystic substance of Adi Buddha and will return to him when the cycle of transmigration is done. This can only happen if the worshipper goes through the recourse of a great many expedients and rely on the priestly recitation of magical spells invoking the names of the Buddhist deities. Alternatively he can attain Nirvana by the accumulation of merit through the building of stupas and icons or the meditation on Mandalas or the magic diagrams of the cosmic system. During the last phase of Vajrayana Buddhism salvation was offered through the priests' recitation of unintelligible spells or Dharanis and magical formulas. There were other factors added to the Mahayana faith when the Buddhist holy man Ashanga brought the Hindu gods to earth in aid of men who not only wanted salvation, but also fulfilment of worldly desires. Thus Hindu gods infiltrated into Buddhism and were represented in disguise in the various personifications of Buddha. Bodhisattvas themselves were endowed with many arms and multiple heads and could scarcely be distinguished from the great gods of the Hindus. During the last phase of Buddhism Asanga's doctrine was introduced with the worship of Tantra, a new concept was added by the devotion to the female energy of Shakti of the Hinduism and in many of the esoteric texts like Hevajratantra Buddha was shown in eternal sexual union with his 'shakti' as a kind of physical enactment of union with the divine. During this last phase Tantric Buddhism originated in Bengal and later on after the Mohammedans' invasion of Bengal migrated to Nepal and Tibet where the iconography and style of the last phase of Indian Buddhism is still preserved.

After Buddhism the most important religious Pantheon in Indian Art is Hinduism, the roots of which go back to the proto-historic period of the Indus Valley. In this regard we may recall the steatite seals and amulets of Mohenjo-daro and Harappa where appear the hooded male deity with a trident in his hand associated with a bull. This early icon which served as the God of the agricultural community could be the later manifestation of the God Shiva. Shiva was also called Pashupati in Sanskrit language which undoubtedly associated him with agriculture. In the Hindu cosmogony during the early Vedic period there were various nature spirits and Gods like Indra, the maker of rains and clouds, and Varuna, God of the Ocean, as well as Vishnu who in his cosmic self preserved the Universe. Theologically speaking, Hinduism started with Monism in the Vedic period and the various theistic cults were the result of a need to add a codified set of ethical religion to have a hold over the whole community. Therefore, the idea of the Trinity became popular in which appears Brahma, Vishnu and Shiva as representing the creative aspect of nature, the preserving aspect of the cosmos and lastly the destructive aspect of the Universe. These three Gods were responsible to make Hinduism into a codified way of life which is known as the "Dharma". Particularly important is Vishnu because of the theory of emanation and incarnation. Vishnu originally was supposed to have incarnated eight times and finally two more incarnations of Vishnu were added in the later Puranas. It has been said in one of the most important kernel of Hinduism known as the "Bhagavad-gita" that the reason and purpose of the birth of Vishnu in different incarnations on the earth is as follows :—

> *"To guard the good and to destroy the wicked and to confirm the right I come into being in this age and in that".*[3]

Thus we see that the triple aspect of God has a basic evolutio-

[3]*Bhagavadgita*, Ch. IV, St. 8, W.D.P. Hills' Tr,

nary need and to get the fulfilment of that need the incarnation theory was propounded. Apart from the different incarnations of God there were many female deities associated with one or the other Gods of the Trinity. As time went on many more deities were added to the Hindu pantheon so that the number of gods and goddesses multiplied into thousands in this process.

We come across all these deities in one form or the other in the representations of Brahminical Art in India.

Another important Indian religion is Jainism which has been represented iconographically in Indian Art from the very early period. This religion was propounded by Mahavira who was born thirty-two years before the birth of Buddha in the sixth century B.C. After Mahavira twenty-four Tirthankaras followed him who codified Jainism into a religion very similar to Buddhism. The common factor between Jainism and Buddhism is the doctrine of non-violence or Ahimsa and the retention of Brahminical gods and goddesses, like Brahma, Indra and various other deities. The most important factor in representation of Jain Art is in the nudity of the male Tirthankaras including Mahavira because they believe in the primordial supremacy of the human male and as such went about naked in the world.

4. Buddhism

THE HISTORY of Indian Art after the Indus Valley Civilization is not yet known to us. From the end of the Indus Valley period uptil the sixth century B.C. we only know that there was a tremendous migration of Indo-Europeans southwards from the Caucasus who were later known as Aryans. Very recently some remnants of the Aryan Civilization have been found at Kalibanga by the noted archaeologist, B.B. Lal. We do not have any published reports of the finds of Kalibanga on the basis of which we can produce a comprehensive picture of the artistic remains of the Aryans. Therefore, we have to rely on the evidence of the Vedas and the Upanishads of the Aryans. Thus on the basis of literary history we can certainly formulate a graphic picture of the Agricultural Civilization of the Aryans. It might be feasible that the Aryans were responsible for the destruction of the Indus Cities, and also built their own supremacy throughout the Indo-Gangetic plain.

Historically speaking, the first important movement in art started with the Maurya Dynasty during 322-183 B.C.

Maurya Art was predominantly Buddhist although influenced by old Brahminical and West Asian motifs. Images connected with nature-worship were very common in this very early period. The cult of mother Goddess coming down from the Indus period through the Vedic period continued, and she was believed to be the giver of

fertility and fortune and was represented by the Brahminical icon of Lakshmi or Sri and the Buddhist Sirima Devata. Among the other icons were the Yakshas and Yakshinis, believed to be possessing superhuman power and spirit of the earth resembling mortal men and women. There were Nagas or the Snake people, the spirit of water living in the lakes and rivers, the Apsaras—Divine Nymphs who according to the Rig Veda are "personifications of the Vapours which are attracted by the sun and form into mist and cloud" ; and according to another account were born of the Ocean when it was churned by the gods to obtain nectar (Amrita). Also present were the motifs of Lokpalas, the guardians of the quarters.

In India the Maurya period started with the rule of Chandragupta Maurya between 322-298 B.C. In the Greek world during the fourth century B.C. the Athenian Empire was destroyed by Sparta, and lost its semblance of unity, and regained it in 357 B.C. to combat a common foe, when Philip II of Macedon marched on straight to the South. Philip II won the war and proceeded to reorganise the Greek world, but was assassinated in 336 B.C., and Alexander, his son, took over the task. They called him "The Great" because he not only conquered Greece but Asia Minor, Syria, Egypt, Persia and the East as far as the North of India before he died at Babylon in 323 B.C.

Three names stand out from the many artists of the fourth century B.C., Scopas of the Peloponnesian School, Praxiteles of Athens, and Lysippus, heir of both under the patronage of Alexander himself.

Scopas, who was born on the island of Paros belonged to the first half of the century and formed his style on the Doric example of Polycleitus and worked at Athens. His work is remarkable for the expression of tragic grief which he depicts in the noble statues of "Demeter" found at Cnidus and now in the British Museum. Other

Scopas treasures in the British Museum are "The frieze fragments" and the statue of "Mausolus" from the great Mausoleum, the memorial sepulchre erected by the widow of King Mausolus of Caria in Asia Minor in 350 B.C. The portrait statue shows marked movement towards realism and individual likeness which was an increasing tendency of the time. This whole movement was a thrilling product of tomb sculpture and memorial low reliefs which form such a wealth of sculptural Greek art from this time forward.

Of Praxiteles (380 to 330 B.C.) we are fortunate in possessing some actual work, instead of the Greco-Roman copies which are our usual heritage from the Greeks. The "Hermes with Infant Dionysus" which Pausanias noted at Olympia was dug up on the spot where he saw it, and there is also a head of Venus in Lord Leconfield's collection. In the work of Praxiteles there is an Attic grace and tenderness which is truly Athenian; slim Apollo figures, dainty Aphrodites, and such works as the "Eros" in the Vatican are conceived in this spirit.

The third outstanding artist was Lycippus and he was known for his heroic masculine conceptions—slim young Athlete, such as the famous "Athlete using a Strigil" at Vatican, or mature muscular-form like the "Farnese Hercules" at Naples. In the Louvre and again at Munich, are portrait heads of Alexander by Lycippus.

Coming back to the Maurya period in India of which the chief sculptures are the capitals of Ashoka's pillars we encounter a different spirit in Art. The Ashokan pillars were huge monolithic stone shafts with a very highly polished surface and contained Persepolitan Bell-shaped Lotus surmounted with four addrossed lions which supported a wheel, the symbol of the first preaching of Buddha, ecclesiastially called "The Wheel of the Law", a Bull which represents the Nativity of Buddha since he was born under the Zodiacal constellation Taurus ; and elephant the symbol of conception, and a horse,

representing his renunciation. The edge of the Bell-shaped Lotus is usually decorated with bas-reliefs of wild geese or floral motifs, or the four animals mentioned before. The superb modelling of the figures shows skilful blending of realistic form and idealised signs of power and dignity. In the whole history of Indian sculpture the Mauryan carvers were never surpassed in the precision and mastery in chiselling stone.

Among other remains were a few colossal sand-stone figures in the round, representing Yakshas and Yakshinis and have an archaic appearance although possessing great virility and life. There is also a statue of a female fly-whisk bearer which is a fine example of monumental figure. The figure is a nude to the waist except that she wears elaborate jewellery. Her head is finely portrayed and she has a well-modelled torso. The very full and heavy breasts and comparatively slender waist probably show the conventional idea of feminine beauty of the time. In spite of the general robustness of the figure, treatment of the ornaments and drapery is very delicate.

When we survey the development of Indian Art stylistically from the Maurya period onwards, we notice certain peculiarities of style and its proliferation into various directions, during the Sunga period, the Kushan period and the Gupta period.

Stylistically Maurya Art of the Persepolitan bell-shaped lotus-capital and the Yakshi belongs to the same category, namely the conceptual approach to sculpture and a very high polish to the whole surface. If we consider the individual animal motifs on the bell-shaped Ashokan capital we notice a degree of dexterity in the mode of carving of the horse, bull and wild geese which is peculiar to this period. Also the Yakshi carved in free standing sculpture having a high academic finish in the upper part of her body, while the lower part remains comparatively unfinished, lead us to certain basic conclusions. Also the anatomy of the female figure seems to be

wrong as far as the Indian Ethnic Groups are concerned, so that we may presume that these sculptures might have been the products of foreign origin, firstly due to the high polish on them, and secondly, due to the dynamic representation of animal motifs and thirdly due to the absence of the knowledge of anatomy of Indian Ethnic Groups. Naturally, the reader might ask why in later Indian sculptures all the above attributes were not present to such a high degree and may also come to the same conclusion as ourselves.

The Sunga period starts with the characteristic archaic style of the second century B.C. at Bharhut where most of the sculptures are of the narrative type. In this archaic style we notice that the river water is depicted with ripple marks and the architectural background is denoted by geometric shapes of outlines and the human figures are mostly done in flat relief, sometimes depicted frontally while in most cases represented in profiles. We should also note the characteristic head-dress of the male figures with its bifurcation in the middle of the forehead which is peculiarly belonging to Bharhut. In the case of relatively more developed sculpture like Cholakoka Yakshi at Bharhut we notice the same archaicness except a faint suggestion of movement in the bent knee[4] going up to the ankle twining the mango tree. Later on, at Bodhgaya round about 150 B.C. we notice a tendency in the mode of sculptures stylistically belonging to a mixture of the archaic style of Bharhut and the sculpture in the round of Sanchi. The head-dress of the male figure at Bodhgaya seems to have taken a different shape having lost the bifurcation in the middle of the forehead. It is carved in a much simplified fashion slightly tilted on the left side of the head. Bodhgaya still continues more or less as twin sisters to Bharhut and its narrative style sculpture with its schematically vertical divisions of the episode into four panels like Bharhut. Here a parallel is called for from European Art.

[4] *Cf.* Benzamin Rowland : *History of Art, Architecture of India and Ceylon* where he maintains that this figure is in the round.

It recalls of the Florentine Painter Giotto, who stylistically invented tactile values in Western painting, but retained in some of its essential characteristics, the earlier tradition of Byzantine Art.

Real stylistic progress is noticeable at Sanchi during the first century B.C. Here at least in the gateways of Sanchi and also in the carving of the main stupa we find sculptures in the round for the very first time in the whole history of Indian Art.

SUNGA ART

The Sunga period in Indian Art dates from 185-72 B.C. The chief monuments of this period are the stone railings and sculpture of the Buddhist shrines at Bharhut, Bodhgaya and Sanchi. These are commonly known as Stupas. They were erected on sites which had been sanctified by the presence of Buddha during his life or where his and other Buddhist Saints' remains were buried. In Sunga Art the Mauryan technique of polishing the stone to make it glossy is not found at all. Some fragmentary Sunga human heads and statuettes show that Sunga style varied from the Maurya. But even the smallest of these figures in stone and terracotta maintain the monumental quality of the earlier school. The Sunga stone heads with distinctive head-dresses were found near the Sarnath monastery and may have been the portraits of donors.

Apart from the Buddhist relics in Art, there are relics of Jaina and Brahminical art belonging to the same period as well. Jainism had a similar beginning like Buddhism with the Saint Mahavira and closely resembled Buddhist doctrine in its essential form. Both Buddhism and Jainism had royal support due to which monasteries and stupas were built belonging to both the religions. *Bharhut Stupa* : Bharhut is situated between Allahabad and Jabalpur in Nagod state. Bharhut was built during the latter half of the second century B.C. and was a burial-mound built for the relic of Buddha. At Bhahrut there

are three rails surmounted by a heavy stone coping and gateways or toranas built in stone in imitation of wooden portals of early Indian towns. Sir A. Cunningham, the noted archaeologist, made the following interesting account about the stupas at Bharut -—

"The subjects represented in the Bharhut scluptures are both numerous and varied, and many of them are of the highest interest and importance for the study of Indian history. Thus we have more than a score of illustrations of the life of Buddha, which are quite invaluable for the history of Buddhism. Their value is chiefly due to the inscribed labels that are attached to many of them, and which make their identification absolutely certain. Amongst the historical scenes, the most interesting are the processions of the Rajas Ajatasatru and Prosenjita on their visits to Buddha ; the former on his elephant, the latter in his chariot, exactly as they are described in the Buddhist chronicles. Another invaluable sclupture is the representation of the famous Jetavana monastery at Sravasti with its mango tree, temples and the rich banker Anathpindaka in the foreground emptying a cartful of gold pieces to pave the surface of the garden.

"Of large figures there are upwards of thirty alto-relievo statues of Yakshas and Yakshinis, Devatas, Naga Rajas, one-half of which are inscribed with their names. We thus see that the guardianship of the North Gate was entrusted to Kuvera, King of the Yakashas, agreeably to the teaching of the Buddhist and Brahminical cosmogonies. And similarly we find that the other gates were confided to the Devas and Nagas.

"The representations of animals and trees are also very numerous, and some of them are particularly spirited and characteristic. Of other subjects there are boats, horse-chariots and bullock-carts, besides several kinds of musical instruments, and a great variety of flags, standards and other symbols of royalty."

According to some scholars, an inscription in Kharoshthi type found on the bell-shaped lotus capital supporting lions and the bulls, suggest that Western artists have influenced the carving of the sculptures in stones. But considering the nature and style of the scluptures and comparing the character of the extant sculptures of the Mauryan period we are bound to conclude that these works were executed by Indian artists only. The corner pillars of the entrances have almost life-size figures which are executed in high relief. They represent guardian deities like the Yakshas, Yakshinis and Nagarajas. These figures have a fine sense of balance and bold modelling with monolithic monumental quality and they ring with the charm of life.

The sculptures of the coping are done in flat relief with their contours carved prominently. There is no hazy superimposition in the illustrations and it seems to us that the reliefs have acquired the general style in sculpture from the earlier tradition of wooden sculptures. Iconographically all these representations are from the Jataka stories of Buddha. There are portraits done almost in simple archaic folk style. There are representations in landscape showing trees, rivers, aquatic animals and various types of flora and fauna of Indian origin at Bharhut. Nowhere one comes across any mortal representation of Buddha but his presence is suggested symbolically by his foot-prints, and empty thrones or a banyan tree denoting his enlightenment and finally his Parinirvana by the shape of the mound.

Bharhut stupas have indeed an unique place in the history of Buddhist art in India and the uniqueness lies in the style of depiction of the Jataka stories of Buddha. Here, for the very first time, the whole panorama of the life-cycle of Buddha, takes place in a single continuum of iconographic and historical significance with a synthesis that is rare in Indian art.

SANCHI

The most magnificent of the Buddhist Stupas still *in situ* in Sanchi. Sanchi is situated in Bhopal State and the great stupa belongs to the early second century B.C. This relic mound was a foundation of the Sunga Rulers of Malwa built in the last quarter of the second century B.C. When it was opened in the 19th century the dome was found to contain relics of two disciples of the Buddha together with remains of ten Buddhist saints who participated in the Buddhist council convened by the Emperor Ashoka in 250 B.C.

These stupas are almost hemispherical domes with truncated tops which are surrounded by a high-terraced base ; they are all encircled by a processional path at ground level. The great stupa at Sanchi has got four fine lofty gateways adjoining the ballustrade at the cardinal points. They were of considerable importance since five successive dynasties, covering 13 centuries, have protected this monument.

Originally, the four gateways of the great stupa must have been built in wood or ivory and they were replaced by stone when the earlier material perished. The sculptures in stone have a strange resemblance with wood or ivory and in fact one of the gates bears an inscription to the effect that the ivory carvers of Vidisha executed it.

All the four gates are alike in general structure, the only difference lies in the representations of different episodes from the life of Buddha. Each gate has a richly carved super-structure of three slightly arched stone beams with volute ends, fixed horizontally on two high square pillars.These pillars have numerous reliefs on all faces. The capitals of the pillars supporting the architraves contain massive figures of dwarf Yakshas, elephants and lotuses. It is amazing that these delicately ornamented top heavy constructions have remained intact on two comparatively slender columns for about

2100 years. The architraves between their three tiers hold caryatides of Yakshinis and figures of horse-men, and elephants with riders. The sculptural decoration consists of medallions carved on the uprights of the interior and more complicated rectangular panels emphasising the posts of the actual entrances. The subjects of the medallions are generally restricted to a single figure or a motif set off by realistic or decorative foliate forms, such as the "Wheel and the Tree" to typify moments from the life of the Buddha or animals and birds intended to evoke the stories of his former incarnations.

The variations of the motifs represented are not many, and most of them are probably copied in stone from ready-made prototypes in wood or ivory. There is a typical example of relief sculpture on one of the panels decorating the outer jamb of the eastern gateway belonging to the earliest phase in which the upper panel is represented by a man and a woman identified as donors or as an early example of the 'Mithuna', the auspicious pair emblematic of fruitful union. A turbanned personage with a shield and a dagger confronted by a rampant lion is shown in the lower panel, this motif is a favourite subject of the Achaemenid Art of Persipolis denoting the emblem of a great king fighting a leonine monster. It seems to us that this motif has been borrowed from Western Asiatic Form in Art. Space is very crowded in two planes with reliefs and floral accessories and the contours of every element in the composition are cut directly at right angles to the flat background ; as if the sculptor is not bold enough to venture into subtleties of transition. This method of carving, to bring out the glare of Indian sunlight and to provide a deeply shadowed reinforcement to the silhouettes of individual forms, was characteristic of the carvers at Sanchi. The general treatment is flat, decorative figures are almost conceptual in character and, in the ground plan of the lower panel, we can find the first instance of the block-like almost cubistic stylization of rock forms that survived as a regular convention in Indian painting and sculpture of later centuries. Another curious feature shown in the upper panel is in the represen-

tation of plinths or pedestals underneath the standing figures, a convention perhaps to indicate eminence of cult images, real or mythical, which persisted from the early Maurya period and continued almost throughout the early period of ancient Indian sculpture.

The sculptures of the images carved on the architraves at Sanchi are perhaps the earliest example of Indian sculptures in the round. The Yakshini gracefully reclining against the mango tree appears to be a nude apart from the bangles, anklets and bejewelled girdle ; there is a suggestion of flimsy cloth between her waist and knee clinging to the form. This translucent drapery is very much accentuated later on in Indian sculpture of the Kusan period at Mathura. We have already discussed the technical details of the story of representation of one of the gates at Sanchi. Perhaps, it is most important to note that the lotus, the symbol of the birth of Buddha appears on one of the railings. Other icons of importance is Shree or Lakshmi (pre-Buddhist mother Goddess) who gradually assumed the role of Maya Devi, mother of mortal Buddha, represented on the architraves sometimes seated or standing on a lotus while elephants are shown spraying holy water over her. The central panels of the gateways show crowded compositions of human and animal forms in the background of palaces or forests. They depict Jataka stories of Buddha. One of the motifs representing "War of the relics"—showing the Malla Clan of Kusinara, who took possession of the mortal remains of Buddha when he passed away in his territory, is a delightful narrative composition. Seven Chiefs of other clans waged wars against the Mallas claiming a share of the relics, in which the conflict ended by giving equal shares of the sacred remains to each militant chief. It is said that King Ashoka recovered most of the mortal remains of Buddha and divided them into 84,000 parts over which he erected stupas in various sites within his Dominion.

BODHGAYA

Between Bharhut and Sanchi comes the railing of the Buddhist Sanctuary of Gaya. Here at Gaya under the famous "Bo-tree" Buddha attained his enlightenment. Epigraphically speaking, the railings of Gaya should be dated in-between 150 B.C. and the first century B.C.

The Gaya railing does not enclose a Stupa, but the sacred path where the mortal Buddha used to walk in meditation after obtaining enlightenment and the sculptures on the railing show a distinct advancement over Bharhut. Here the figures are carved deeper in relief-form and they are more rounded showing vitality and an advancement in technique in the method of carving over Bharhut. While the reliefs at Bharhut were flat and archaic, the reliefs carved here are more rounded in three-quarter profiles. The medallions at Gaya representing human heads are carved realistically and some of them can be identified as portrait-heads of the donors.

It is surprising, however, that in all the extant Buddhist sculptures of the period covering Bharhut, Gaya and Sanchi, Buddha himself is never shown except by symbols of lotus (denoting the birth of Buddha), or the Wheel emblematic of the Law, or an empty throne and sometimes by a pair of foot-prints or the "Bo-tree". There is no literary evidence in the Pali texts of Buddhism to confirm that this phenomenon of iconographical symbolism was due to the veneration of Buddha that he was never represented in person. We can only guess that since Buddha passed away from this Universe it was thought misleading to represent him in human form. Therefore, we have not any early representation of Buddha during this period at the three sites.

Thus, the earliest anthropomorphic representation of Buddha belongs to the Gandhara School located in the lower Kabul valley and the upper Indus, around Peshawar and also at Mathura, both under the Kushan Empire.

5. Gandharan Art

(1st—5th Century)

THE PRINCIPAL art periods, after the end of Sunga period, were those of Gandhara and Mathura. Sir John Marshal, the noted Archaeologist remarked the following about the hybrid art of Gandhara :—

"Nevertheless, in spite of its persistency and wide diffusion Hellenistic Art never took real hold upon India that it took, for example, upon Italy or Western Asia, for the reason that the temperaments of the two peoples were radically dissimilar. To the Greeks, man, man's beauty, man's intellect was everything and it was apotheosis of this beauty and this intellect which still remains the keynote of Hellenistic Art even in the Orient, but these ideals awakened no response in the Indian mind. The vision of the Indian was bounded by the immortal rather than the mortal, by the infinite rather than the finite. Whereas Greek Art-thought was ethical, his was spiritual ; where the Greek was rational, his was emotional. And to these higher aspirations these more spiritual instincts he sought, at a later date, to give articulate expression by translating them into terms of form and colour."[5]

[5]A.R.A.S.I. 1917—'18.

Together with Marshal we have Dr. Tessitori who has expressed the same feelings about the idealistic represenation of form in Gandharan Art.

The Gandharan School, coming after the Sunga period, achieved in the introduction of novel ideas and style, and the new Buddhist divinities which hitherto had only symbolical existence. The ideal has been expounded by Marshal and Dr. Tessitori and the style which followed the ideal had to be classical in origin and Hellenistic in form. New images of Buddhas emerged clad in ascetic robe and yogic attitudes, and Bodhisattvas in princely attire. Shakyamuni was shown as a child, prince, ascetic and preacher almost in the same way as the Hellenistic proliferation of the post-Christian icon of Christ. Buddha became the principal character in all sculptures like the Hellenistic prototype Christ. It is important to note that the first anthropomorphic form of Buddha appeared in Gandharan Art probably due to Hellenistic influence.

From the beginning of the Christian era, the studios of Gandhara in Kabul Valley and Peshawar were actively engaged in making Buddhist images. Although the Greek Rulers of Bactria and Gandhara were deposed by the Kushans the artistic activity of those areas remained undisturbed. Kanishka, the Great Ruler of the Kushans, became the ardent patron of Buddhism and under his sovereignty the Hellenistic Art of Gandhara passed all bounds in the production of sculptures. The liberal use of bluish grey schist, stucco and clay and the Greco-Roman style, make Gandharan sculptures very distinctive and due to these characteristics they are the most easily recognizable forms in the history of Indian Art.

Generally speaking, the Indian traditional attitudes, costumes, gestures and symbolical signs of divinity were represented in Gandhara sculptures in spite of the dominant Hellenistic influence on style. Stylistically the Buddha images show an Appolo-like, soft fleshy

young head and the Ushnisha (the Indian sign of skull protuberance of the sage) is cleverly concealed by wavy or curly locks of hair ; the athletic body of Buddha is suggested even under the heavily folded drapery. Many Buddha and Bodhisattva figures were given a strong moustache which were never found later on in the indigenous Indian prototypes of Buddha. The hosts of Brahminical gods, goddesses and demi-gods found at Bharhut and Sanchi are present in every Buddhist group. The popularity of the legend of the nativity and renunciation of Buddha is shown by their repeated reproduction throughout the Gandharan mode of Greco-Roman Art. In the relief composition of the former, Mayadevi, the mother of Buddha, stands under a tree holding a branch. She is supported by her sister Prajapati, and other women in attendance. The child appears from her right flank and the Brahminical god, Indra, in company of other deities, receives the child. The scene of renunciation depicts the prince seated on a divan by his sleeping wife, Jasodhara, pondering before the great departure. The female musicians and attendants are asleep, crouching over the instruments and the fly-whisks. The sequel to this is the scene of exit of the prince on horse-back from the palace with his faithful servant, Channa, holding fast to the tail of the horse, its hooves borne up by the Yaskshas in order to silence the sound. In the Parinirvana scene there is the dramatic setting of the grief-stricken disciples and the Vajrapani (the heavenly attendant of Buddha, carrying the thunder-bolt) lamenting the prone figure of the sage. In the mood, the Parinirvana scene closely resembles the "mourning of Christ" after his crucifixion by his disciples in many of the Roman representations of the same period.

The Gandharan sculptures are mostly carved in schists and the panels contained figures of the Tangara types and the reliefs are chiselled skilfully and lack the spontaniety of life. They must have been produced en masse considering the numerous numbers of such works found at various places at the request of the patrons. Thematically speaking they represent scenes from daily life including represen-

tations of furniture, houses and utensils of the various types used during that period. It is, however, a very curious phenomenon that none of the architectural types from Greece, excepting the Corinthian order, is represented in the numerous sculptures found at Gandhara. Consequently, the bulk of the architectural patterns retained the indigenous Indian character and the large well chiselled figures of Buddhas and Bodhisattvas are carved almost in the round without the supporting portion at the back. Again, the variation in the physiognomical traits of the various types of Buddha follow the pattern of the local chieftains as in the Greek tradition. Since there is hardly any evidence in inscriptions, we cannot be very sure about the chronological development of the Gandhara School of Sculpture, except that on stylistic grounds it seems to us that the schists were the earliest followed by stucco and clay. The Gandhara school continued till the fifth century A.D. and during the last three hundred years, it was represented mainly by stucco and clay figures. The common practice in Gadharan Art was to put on a layer of plaster over stone and then paint the figure in different colours and in gilt. Similarly the clay figures were decorated also. The vigour and liveliness found in the different terra-cotta heads of Buddha may be due to the cast moulds of portrait heads of local types.

Finally when we come to assess the achievements of the Gandharan School of Sculpture we may say like the English poet, Shakespeare, who said, "The greatest study of mankind is Man", —as the motto of the Gandharan Sculptor. The most important achievement of the Gandharan school was to introduce the image of meditating Buddha seated on a lotus in Yogic pose, with half-closed eyes and a perpetual smile. This motif of Buddha became the idol of the entire Buddhist world and appeared simultaneously in Gandhara and Mathura during the Kushan period. Therefore, it seems to us, that the main achievement and significance of Gandharan Art is the humanisation with the Hellenistic ideal working behind it. If Bharhut and Sanchi were the divine and spiritual aspects of Buddhist Art,

then Gandhara certainly brings down the God from the Tushita Heaven down to Earth.

A study of the architectural form and the stylistic variety found in the Greco-Roman Art of Gandhara is necessary to understand the development of each phase of the five centuries of Gandharan Art. The famous Afghan site of Hadda, different sites in Taxila, Sahri-Bahlol and Takhti-i-Bahi near Peshawar together with Shah-ji-ki-Dheri of Peshawar document the gradual development of Gandharan style from the free realistic Greco-Roman archetypes of the first and second centuries A.D. to the more stylized mask-like conceptual form of the third, fourth and fifth centuries A.D. stuccos and clay models. Apart from these examples, we also have the palace of Sirkap and the temple of Jandial, Taxila as well as numerous stupas in the Kabul Valley and Fandookistan and Bamiyan—all of which give ample evidence of architectural embellishments of the Gandharan School.

Let us consider the stylistic development of the parinirvana scene of Buddha from Loriyan Tangai (Indian Museum, Calcutta) which is a large panel nearly 2 ft. high representing the death of Buddha. In a first glance the relief may be mistaken as a Roman panel belonging to the reign of Septimus Severous rather than an Indian illustration from the life of Buddha. The illusionistic depth coupled with realistic representation of the human form along with chioroscuro of the Romans is strangely mixed with the conceptual Indianised archaic form of Sanchi in the group panel. This unhappy mixture is the real reason to stamp the Gandharan reliefs as hybrid art. The spatial perspective is denoted by the old intuitive juxtaposition in the placing of consecutive rows of figures, one above the other, in this panel. Another distinctly foreign element present in the featurisation of violent expressive emotions on the faces which are contorted like the expression of grief among the disciples of Christ after crucifixion—the very mode of representation smells of foreign element and

distinctly suggestive of the so-called Barbarian's Sarcophagi of the third century Roman Art. Finally, a curious mixture of the classical humanism with iconographical demands of Buddhism is in the figure of dying Buddha himself. The old hieratic scaling is being kept by giving enormous proportions to the dying Buddha compared to the tiny figures of his disciples and the dualism is further enhanced by keeping the motif in the style of Roman effigy *i.e.*, by simply placing a standing Buddha figure on its side rather than conceiving a reclining form. Due to all these elements of style and form present in this panel, this sculpture is dated to the heyday of foreign influence in Gandharan Art of the second and third centuries A.D.

It has been mentioned earlier in this chapter that the Hellenistic ideal of representing man, man's intellect and man's beauty, was working in the minds of the Gandharan sculptors in their depiction of the legend of Buddha. This particular development from symbolism to humanism *i.e.*, from the sign language of Bharhut to the ornamental lyricism of Gandhara, we witness the most important transformation of artistic development indeed. In Gandharan Art Buddha is not only represented in anthropomorphic form, but is also accompanied by Maitreya (the future Buddha) and Vajrapani. It is curious that they are all masculine forms of human representation in Art. Although in the later representation of Buddha and Bodhisattva of the fourth and fifth centuries A D.—they become hieratic mask-like illustrations and lack spontaneity of life, at least in the earlier period of the first, second and third centuries A.D. they retain the liveliness of the Greco-Roman ideal character as well as replete with flesh and blood of the living form. This transformation from the living to the static form in Gandharan Art is important to the student, because gradually the foreign influence melted away replacing it with the indigenous Indian static character.

6. The Kushan Period

1st to 3rd Century A.D.

MATHURA SCHOOL

THE KUSHAN period in Indian Art developed in and around Mathura during the reign of Kanishka, Wima Kadphises, Vashiska and Hubishka. All these Indo-Scythian Rulers of India were nomadic in origin and belong to the Yu-chi tribe of Central Asia. First of all they conquered the Indo-Parthians of Bactria and then established their rule over the Indo-Gangetic plain of India.

In style the Kushan sculpture of Mathura closely resemble the advanced works of Bharhut pertaining to the great period of Kanishka (144—241 A.D.). The method of carving at Sanchi is totally absent at Mathura and free sculpture became the vogue during the Kushan period. The material used at Mathura consists of mottled red sandstone quarried from Sikri near the Kushan capital and probably the surface of the stone was covered by polychromy or gilt. Mathura records the earliest known portraits of Kanishka and Wima Kadphises done in between 134 and 150 A.D. Both these portraits have inscriptions in Kharoshti type which help us to identify the headless statues of the Indo-Scythian rulers. This is the earliest representation of portrait sculpture in the History of Indian Art, and as such both of them are significant.

The Kushan style of carving at Mathura is also the earliest entire Indian representation of the Anthropomorphic form of Buddha. When it came to the carving of the Buddha image, Indian sculptors were no longer able to depend on the kind of loving reporting of surrounding nature that gives the early Indian sculpture such an extra-ordinary vitality, *e.g.*, as in Sanchi ; the nature of the subject—the Buddha already conceived of as a transcendant personage, one who had passed beyond Nirvana, almost forced a reliance on pre-conceived ideals of divine beauty and a dependence on certain super-human proportions and attributes which would properly assure the image's assuming an appropriately iconic aspect of divine perfection. It is this enforced method of visualisation that bestows such an awe-inspiring and hieratic character on the representations of the Great Teacher. The Bodhisattva of Friar Bala is a standing figure having the characteristic of linear moulding of the human form and without the Gandharan attribute of the characteristic mode of drapery belonging to the period 131-147 A.D. Thus we realise that the indigenous character of Indian sculptor has fully asserted itself at Mathura leaving the shackles of Western Asiatic motifs. Also notable are the thirty-two divine signs to be found on the body of the Buddha, who is in general cases being flanked on both sides by a Maitreya and Vajrapani Bodhisattva at Mathura. It should be also noted that the Mathura School of the Kushan period also represented Jaina and Brahminical deities contemporaneously with the Buddhist ones. Bodhisattva is generally shown as a standing figure and occasionally in a seated posture with frequent gestures of the hand denoting "Abhaya Mudra" (fear not).

There are a few Bacchanalian female representations showing sensuous female forms, sometimes engaged in bathing, watching a bird in a cage or reclining against a tree. All these figures of the fertility spirit are usually represented in attitudes of violent contrapposto, with the body broken as many as three times on its axis. It has been suggested by some scholars that these figures are foreign in character.

After a careful consideration of the sensuous female form of Yakshini and Naga queens of Bharhut and Sanchi we come to the conclusion that these Bacchanalian females belong to the indigenous Indian tradition without any foreign element either in style or in content. These females are carved according to the Indian literary ideal of Brihat Samhita where the ideal type of female beauty has been canonised as follows :

"Broad, plump and heavy hips to support the girdle and naval deep large and turned to the right, a middle with three-folds and not hairy ; breasts round, close to each other, equal and hard and neck marked with three lines, bring wealth and joy."

Therefore the sensuous fertility images corroborate to the ideal of canonical beauty in its total aspect and thus belong to the realm of indigenous Indian origin.

There are a number of representations in ivory found at Begram in Afghanistan belonging to the Kushan period of the Mathura School. Some of these ivory figurines are sensuous females carved on combs, snuff boxes and other utilitarian goods. They all have the characteristic of the advanced style of carving of Bharhut and belong to the Mathura School. Some of them have inscriptions as well. There are a few sculptures in the Maha-bodhi temple at Gaya belonging also to the Mathura School of the Kushan period. They have got the characteristic Kushan style of carving and some of them bear inscriptions to help us in identification.

7. Gupta Period

(329-647 A.D.)

THE YEAR 329 A.D. marks the beginning of the Imperial Dynasty known as the Gupta Dynasty. The first king was Chandra Gupta I and the whole of the Gupta period continued until 647 A.D. During these four centuries the most important development in Indian Art took place. The Guptas were Hindu Kings and during their reign we have the greatest and the most important wall paintings of Ajanta, Bagh and Sittanavasal.

The Gupta period is known as the Golden Age of Indian Art because during the latter half of the 4th century and the beginning of the 5th century many important temples were built by the Gupta Rulers. It is also important to note that the Gupta Empire was not only confined within the geographical limits of Indian territory, but established itself at Khmer and Angkor in Cambodia during 314-539 A.D. The temples of Vatkoh and Phnom Da and Vat Romlok and Angkor Borci have representations of Brahminical deities like Krishna-Govardhana images having the characteristic Gupta style. This colonization started with the King Rudravarman in 314 A.D. and his successive dynasties ruled until 539 A.D.

Therefore, we see that a great social upsurge coupled by military might must have been present during the Gupta Period which

made India culturally bigger than her geographical limits and engulfed the whole of South-East Asia up to Java, Bali and Sumatra during this period.

The Imperial Dynasties of the Guptas must have had very well knit social organization which enabled the sophistication of style in art as well as colonization of South-East Asia. Epigraphically speaking we have the Susunia inscription of Chandravarman at Mandasor dated to 404 A.D.[6] and the Udaipur Inscription of Aparajita of the Vikram Sambat 718 corresponding to 661 A.D.[7] both of which corroborate to the fact that the Gupta Rulers were believers of Hinduism and even after cessation of Gupta Rule at 647 A.D. Hinduism was the main religion of the king.

Having established the authenticity of the prevailing religion during the Gupta period we come to discuss the new aesthetic ideal established by the Gupta rulers. This ideal is the logical outcome of of the sculptural representations at Amaravati and Mathura during the Kushan period. The Gupta period is unique because of the long established tradition of sculpture starting from the Maurya period culminating into a florescence of plastic simplicity accompanied by elegance. The new ideal of the Gupta sculptures breathes a new atmosphere altogether and thus establishes the classical mode in Indian sculpture. The plasticity is derived from Mathura and the elegance from Amaravati.

The Gupta sculptors did not dwell in the idealistic representation of the 'mundane world' which was the ideal of the earlier period, but they came to represent the 'ephemeral world' full of beauty, elegance and plastic value. In this ephemeral world the deity of the temple gains his royal dignity and encompasses the whole temporal

[6]Epigraphica-Indica, Vol. XII, p. 315.

[7]Epigraphica-Indica, Vol. IV No. 3, p. 29,

world as well. This new ideal is a break from the earlier tradition and is a direct result of the intellectual atmosphere prevailing in the society of that period. New ideas in literature, medicine, astronomy and alchemy all together influenced the thinking of the social elite of that period, so that the art also reflected the social consciousness and established a new tradition which can be termed as the Hindu Renaissance.

This new ideal was established in two ways. Firstly, the lush sensuality of the Mathura sculptures and the careless abandon of Amaravati. Secondly, the sculptural representations of the early period consisted of landscape intermingled with flora and fauna and geometrical designs. During the Gupta period the human form comes into focus and the beauty of the body gets the ultimate recognition in art form. This transformation both stylistically and thematically is the real change and *ipso facto* the real nature of the Hindu Renaissance. Free sculpture depicting human beauty both ideally as well as physically, comes into existence for the very first time in Indian Art. Thus even when the body is draped the form comes into the surface showing the nature of the physical beauty in sculpture and the drapery seems to be a translucent veil all over the body. This observation is true in all cases — be it a standing Buddha from Mathura or a Yakshini from Sarnath, or a seated goddess from Central India.

We might recall the analogy of the European Renaissance in the fifteenth century in this connection. The Renaissance in Europe established humanisation of art and broadened the outlook of the artist from the narrow esoteric rigidity of the church. This humanisation was brought about in two ways. Hitherto, artists were representing icons of the Christian church faithfully to the book and the individual had no place in art. We notice a change in the art of Michel Angelo and Leonardo Da Vinci mainly in the typical representation of individual in art for the first time. Their Madonnas

were not just like 'a mother and a child' representing child Jesus and virgin Mary, but 'the mother and the child' depicting human life just like mundane world. Secondly, art was secularised by the representation of individuals by portraiture outside the orbit of the church. For example, let us take Mona Lisa who was the wife of a Milanese merchant and not a member of the clergy or a Christian image at all.

Such transformation in the whole ideal of art took place during the Gupta period in India. The Bodhisattva of Ajanta is secular although pertaining to the Buddhist religion, he represents human love and brotherhood and symbolically the ideal of whole mankind. How this transformation took place in such a short time is the subject of our study in this chapter.

There is a greater refinement and definition of form with subtle delicacy of the contour in Gupta sculpture. This characteristic is perhaps a logical outcome of the sculpture preceding the Gupta period. Since the human form became the all important factor in the mode of representation of the divine God, there arose a necessity for a new ideal of beauty. Hitherto physical beauty accompanied by sensuality and earthyness was the main vogue in sculpture, but the Gupta period changes the whole approach by discarding the earlier two characteristics and replacing them by the idealised human form. The inherent softness and subtleness of the human body accompanied by an urge of "elan vitale" of the youth was the preponderant preference of the sculptor in the representation of icons of all denominations. Hence the need for a new aesthetic canon which would prescribe the representation of divine beings and also serve the purpose of the ritualistic rites in the Hindu temples, the Buddhist Chaityas and Jain Viharas. Such a stipulation of ritualistic canons is found in the 'Sukranitisara'[8], of the second century A.D. prescribing the ideal form in art in the following :

[8] *Ibid.*, Chapter IV.

"*Per chance one* (*man*) *in a million has a perfect form, perfect beauty.*"

Such was the need for perfection in the process of idealisation of the human form in art and in another place there are conventional canons prescribed for the illustration of the human beauty, *e.g.*, the face should be smooth, ovoid shape of egg, the forehead like a bow and the eye-brows like the line of a delicate neem leaf (margosia) or that of a bow. The eyes are to resemble a wagtail (Khanjana), a deer's, a saphary fish, a lotus or a lotus petal according to the mood. Like these the various limbs and torso of the body are prescribed to various objects in nature to conform to the canons of aesthetic beauty in the 'Sukranitisara'. Ultimately the human beauty is idealised to the divine plane in the extreme with the supreme sense of organic and rythmetic beauty in the writings of Kalidas, the greatest of the classical Sanskrit poets in the following verse of the 'Kumarsambhavam'[9]

"*Sarvopamadravyasmuchchayena yathapradesam vinivesitena*
Sa nirmita visvasrija prayatnad-ekastha saundarya-didrikshayeva"[10]

Therefore, we see how the ideal of perfect beauty of human body was established from the intellectual awakening in the Gupta period in art. All these norms were gradually systematised in the form of a definite aesthetic canon which constituted the standard for all future artists in the Sanskrit text like 'Sukranitisara', 'Vishnudharmottaram' and in some parts of the 'Natyashastra'. In these canons we find the evolution of various attitudes (asanas) and gestures (mudras) for the proper rendering of moods as well as actions of the different figures. If we try to classify the poses and attitudes of the standing, seated and reclining figures in Indian sculptures, we find

[9]Canto I Ch. 41 —*Kumarsambhavam.*

[10]She (Pravati) was made from the essence of all the beautiful objects of the world put together as if the Creator wanted to see the complete beauty in one person.

four different types of flexions :

(1) Samabhanga
(2) Abhanga
(3) Tribhanga, and
(4) Atibhanga.

Samabhanga is the straight and erect pose in which the two vertical halves of the body are symmetrically disposed and the plumb-line passes exactly al ong the middle of the body corresponding to its vertical axis. These poses are most suited to depict the immutability and the calmness of the divine figure. Abhanga represents the pose of a slight flexion with the contour subtle and delicate in their suavity. Tribhanga is the pose of triple flexion. The curves themselves are full of elasticity and pliability, such a pose being calculated to endow the beauty with the utmost plastic effect of which it is capable. Atibhanga is an emphasised form of tribhanga with the triple flexion considerably exaggerated and characterises the rendering of nervous movements and dynamic emotions and actions of the figures.

There are a number of seated postures namely Lalitasana, Padmasana and Maharajlila. In the Lalitasana one of the legs gracefully hangs down and the other one is playfully raised upon the seat like a king. This particular posture is also known as Maharajlila. In the Padmasana the legs are simply gathered upon the seat and soles are not required to be upturned. There is a third one known as the Paryankabandha which shows the body erect and immovable resembling a flickerless lamp. The reclining positions in Indian art are very seldom met with, but the two most well-known motifs are presented by Mahaparinirvana of Buddha and Vishnu in Seshashayana.

Indian aesthetic canon evolved clearly a series of formulated gestures or mudras by prescribing conventions in finger-plays and hand-poses each of which has a significant meaning. The commo-

nest of the gestures is Abhayamudra denoting fearlessness. In this mudra the hand is shown on level with the shoulder with the palm upturned frontwards and the fingers raised. The Dhyana-mudra, usually shown on the fingers of Buddha in Samadhi, denotes the gestures of deep absorption and meditation. This gesture requires the hands to be placed on the upturned soles of the feet, one upon the other, with the palms upward and the fingers stretched. During the Gupta period, however, with the height of intellectual development symbolic gestures became very elaborate to denote significant artistic forms. Two of the conventional gestures associated with Buddha are Bhusparsha-mudra and Dharma-mudra or Chakraprabartan mudra. In the Bhusparsha-mudra Buddha is seated in Vajraparyanka touching the ground with the fingers of his right hand that hangs down over his right knee and palm inwards. The Dharmachkraprabartana-mudra signifies the great event of turning of the Wheel of Law by Buddha during his preaching of the first sermon in the Deer Park at Ishipatana (Sarnath) where he is represented by the two hands held near the breast, the right turned upwards with the thumb and the forefinger meeting with each other and the left turned inwards with the thumb and forefinger joined and the remaining fingers touching those of the other hand. This mudra is a combination of the attainment of wisdom and shows significance of the exposition of that wisdom by symbolism of the left hand. There are many mudras and gestures in Indian Art, such as Varoda-mudra, Bitarka-mudra, kata-hasta, lola-hasta, pataka-hasta etc. etc.

It must be borne in mind that the new aesthetic canon outlining the attitudes, poses and gestures during the Gupta period, was not established suddenly, but was evolved through an intellectual process heightened to a greater degree during the Gupta period. This observation holds true not only with regard to the canon of proportions and iconographic norms, but also in the expressionistic depiction of the moods of the different figure-representations of the Gupta Art.

MATHURA AND SARNATH

Buddhist and Brahminical sculptures at Mathura, during the Gupta period, have the characteristic softness and subtleness of the human body with a preference for the youthful form. The standing Buddha figure shows more definition of the lyrical line and massive character of stone is retained. Drapery is carved with delicate softness and the beauty of the body comes out to the surface denoting the beautiful form. The drapery itself gets the character of a veil and the perfection of form, according to the aesthetic canons of Indian classicism, reaches new heights during this period.

The head-dress of Buddha is changed and the Ushnisha is characterised by a flattening of the form over the top of the head. Thus Gupta sculpture at Mathura is the logical outcome of the Kushan period regarding its plastic development. The earliest Gupta sculpture from Mathura is the icon of a Bodhisattva from Bodhgaya belonging to the 64th year of Maharaja Trikamala. Paleographically speaking, the inscription found on this sculpture belongs to the 4th century A.D., a date which is supported by the style of the sculpture itself. Stylistically this seated Buddha belongs to the characteristic massive heaviness of the earlier Kushan period retaining the characteristic folds of the drapery on its shoulders. The physiognomy is in the style of the Gupta period showing the serenity and calmness of the meditating Buddha. Although this figure was found at Bodhgaya the material is of red sandstone characteristically associated with Mathura and should be ascribed to Mathura rather than to late Bodhgaya.

The second sculpture of Buddha preaching his first sermon at Sarnath belongs to the classical tradition of Gupta sculpture at Sarnath dated to the fifth century A.D. It is a standing Buddha in the Sama-bhanga pose with a big nymbus behind its head. The hands of the Buddha are in the Dharmachakraprabartana mudra. The drap-

ery in its numerous parallel folds all over the body is shown in a translucent fashion bringing out the human form as well as defining the contours of the body by the lyrical lines. The nymbus has got decorative foliate designs and in the order of the characteristic carving of the same in this period. The whole human form is subtle as well as gracefully carved typifying the classical idealised aesthetic canon of Indian beauty. The physiognomy shows a further development of the classical tradition by showing the half closed eyes and idealising the muscles of the face in a disciplined and a highly restrained manner. This Buddha is built in Chunar sandstone and is typical of the Sarnath idiom in sculpture. Rene Grousset[11], the famous art historian has said of this sculpture that "an art so inspired by intellectualism as to be a direct expression of soul through the purely ideal beauty of form". Thus the zenith of the classical mode in Indian sculpture of the Gupta period is achieved in this standing figure of Buddha at Sarnath.

MADHYDESA

The sculptural development during the Gupta period in Central India further enhanced the classical phase in reaching the supreme level of artistic and spiritual experience. Dr. Stella Kramrishc's comments may be useful regarding this in the following paragraphs :—

"Forces more vital and at the same time more ancient and deep rise into gigantic appearance. What had mattered in the Indra and specially in Surya relief at Bhaja has now reached its zenith. Cosmic myths are wrested from the stone in a language of pure plastic form. Upheavals of the Sun, Water and Earth coagulate into compositions for which there is no man-made law. Primevally organic in its animal-human appearance, Vishnu-Varaha rises from the water ; the

[11]Rene Grousset, Loc. Cit., P/141—42.

latter, however, are but regularly incised pattern of parallel wavy lines, unruffled by the mythical event. The rising and penetrating of the lingering, heavy, yet commanding mass of Vishnu, betrays no effort in carrying out its mission of rescuing the earth-Goddess. The body, from its elephantine legs and arms, gathers the dignity of cosmic confidence in human shoulders and boar's head.

"The convolutions of the Naga, worshipping in the security of its swelling hood and curling out of it, make the pedestal of the rising Vishnu, who lifts and carries with him Goddess, garland and lotus stalk, all serpentine in roundness and movement. The undifferentiated state of formlessness seems just left behind. It still clings to the figure of the Varaha avatara, and paradoxically completes the power of conception.

"The Varaha relief in its tough and slow plasticity, heaving with the very breath of Creative earth, belongs to the same mentality which had been at work at Bhaja, and now marks the rock with more differentiated impression upon the sculpture of Central India, the connectedness with the tradition of the Deccan matters more at this phase."

During the Gupta period the following sculptures listed below are important :—

(1) Buddhas at Mathura or of Mathura origin include a magnificent standing Buddha from Jamalpur (Jail) mound. As in the Mathura Museum and a similar figure in the Indian Museum, Calcutta, both of the fifth century A.D. ;[12] another with webbed fingures, from mound, B 10 in the Lucknow Museum, dated equivalent to 549/50 A.D. ; colossal reclining Buddha of the Parinirvana Shrine at Kasia (Kusinagar) with fifth century inscription mentioning the donor,

[12] Vogel 13, P. 49 and Pt. IX. Smith 2, fig. 117 ; ASI A.R. 1922-23.

the Abbot Haribala and the Sculptor, Dinna of Mathura ;[13] seated Buddha with shaven head (the only Gupta example) and webbed finger from Mankuwar near Allahabad dated 448/49 A.D.[14]. Seated inscribed Buddha from Bodhgaya dated to 383 A.D. Seated Buddha at Sanchi[16] may also be mentioned[17].

(2) Other Buddhist sculptures in stone include the well-known seated Buddha from Sarnath ; other Sarnath[18] Buddhas and Bodhisattvas ;[19] the Sarnath lintel, with representations of Jambhala and Jataka scenes ; Buddha figures in relief at Ajanta, cave XIX and Nagaraja group at the site; Buddha figures of the facades at Karli, Kanheri ; Avalokitesvara litany groups at Kanheri, Ajanta cave IV, and Aurangabad ; Bodhisattva torso from Sanchi in the Victoria and Albert Museum, London, early Gupta.

(3) Buddhist sculpture in metal : the most remarkable figure is the collosal (copper) image from Sultanganj, Bhagalpur, Bihar now in the Museum and Art Gallery, Birmingham dated 400 A.D. Other important examples include the richly decorated, copper and silver inlaid, brass figure from Fatehpur, Kangra ; the Boston Bronze, Buddha, said to have been found in Burma ; the rather clumsy Statuettes from the Banda District, Bengal ; and the fragments from Bezwada, small gold Buddha in the British Museum.

(4) Brahminical : colossal Varah Avatar relief at Udayagiri, Bhopal, about 400 A.D. ; Pauranik and epic panels of the Gupta

---

[13] Vogel 5 ; Cunningham, 4, Vol. Pl. XXXIX and Vol. XXII, P. 16.

[14] Smith 2, P. 172 and fig. 119 ; Bosch in J.A.S.B. LXVI, P. 1, p. 283.

[15] Cunningham 3, Pl. XXV , A.S I., A.R. 1922-23, Pl. XXXVIIIa, and p. 169.

[16] Marshall, 4, 5 and 10 (Pls. 1, 2).

[17] Marshall, 10.

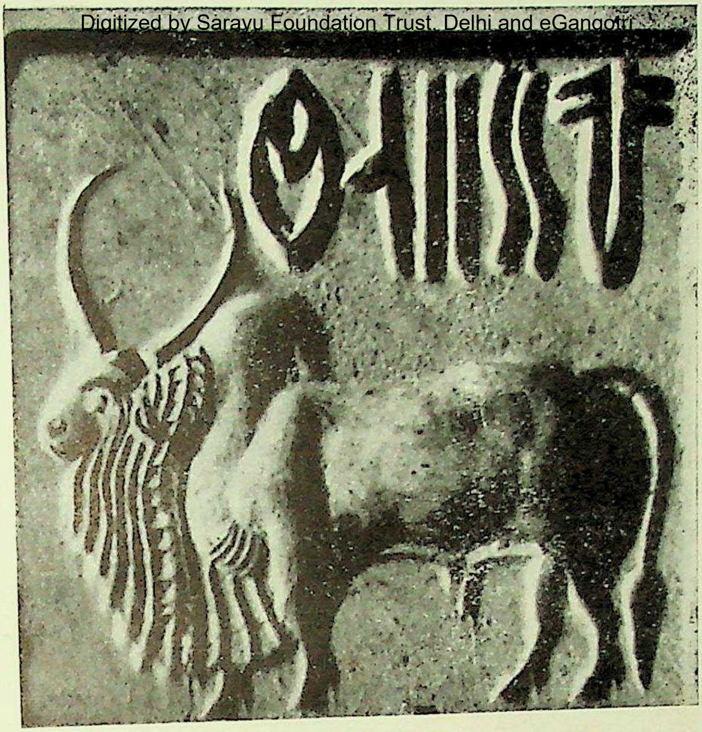
[18] A.S.I.A.R., 1904-5, P. 81.

[19] Sahni and Vogel, pl. XIIIb, XX etc., Marshall and Konow ; Vogel, 2 ; Hargreaves 2, Pl. L XIII.

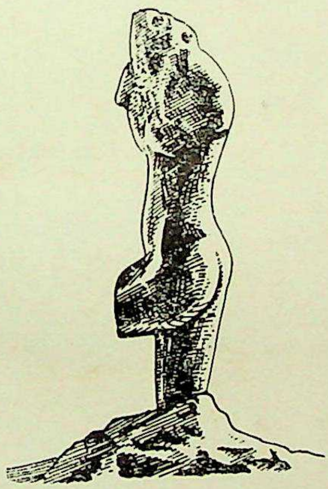
temple, Deogarh, early Gupta ; Uma Mahesvara group from Kosam (Kausambi) near Allahabad, dated to 458/59 A.D. ; now in the Indian Museum, Calcutta ; Nativity of Krishna from Pathari in the museum at Gwalior ; slab with flying Gandharvas and Apsaras from Sondani, in the Gwalior Museum ; pillars from Chandiman with scenes from Kiratarjuniya of Boston Museum, torana pillars at Mandor, Jodhpur State with Krishna-Lila scenes ; pillars and architrave from Garwha, in the Lucknow Museum: Narasimha from Besnagar, in Gwalior Museum, Stucco reliefs of the Maniyar Matha, Rajagriha ; Kartikeya belonging to the Bharata Kala Bhavan, Varanasi ; the Bhumara and Khoh lingams and Ganesa ; sculptures of the Badami caves and early temples at Aihole ; sculptures of the Ramesvara cave, Ellora, especially the verandah pillars, small bronze of Brahma from Mirpur Khas, in the Karachi Museum ; upper part of bronze Shiva in the Victoria and Albert Museum, London, Bronze-coated iron plummet from the River Surma, Bengal, in the British Museum, sacrificial pillars of Vishnuyardhana at Bijavagarh, 371 A.D.

A colossal Hanuman from Parkham, D. 27 in the Mathura Museum appears from the style and fine modelling of the torso to be of Gupta Age. Four colossal images and groups at Rup Bas, Bharatpur State include an image of Baladeva with cobra hoods over twenty seven feet in height, his wife Thakur Rani, a Narayana with Lakshmi over nine feet in height and a group supposed to represent Narayana standing on the head of Yudhsthira, who is surrounded by the four other Pandavas. No information is available as to the style or date of these evidently important sculptures.

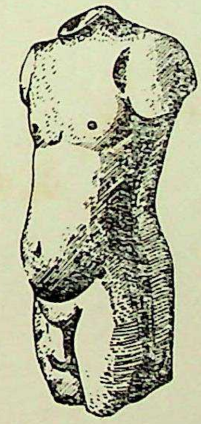
Terrocottas mostly Brahmanical: panels of Brahmanical subjects decorating the brick temple at Bhitargaon ; Ramayana subjects, Saheth-Maheth (Sravasti) ; large image of Hariti, and Buddha figures, at Kasia (Kusinagara) ; Mirpur Khas, Buddhas and donor ; seals and small terracottas from Basarh (Vaisali) : seals and small terracottas from Bhita ; figures from Kurukshetra, Delhi ; Bikanir



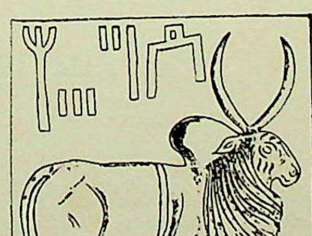
1



2



3

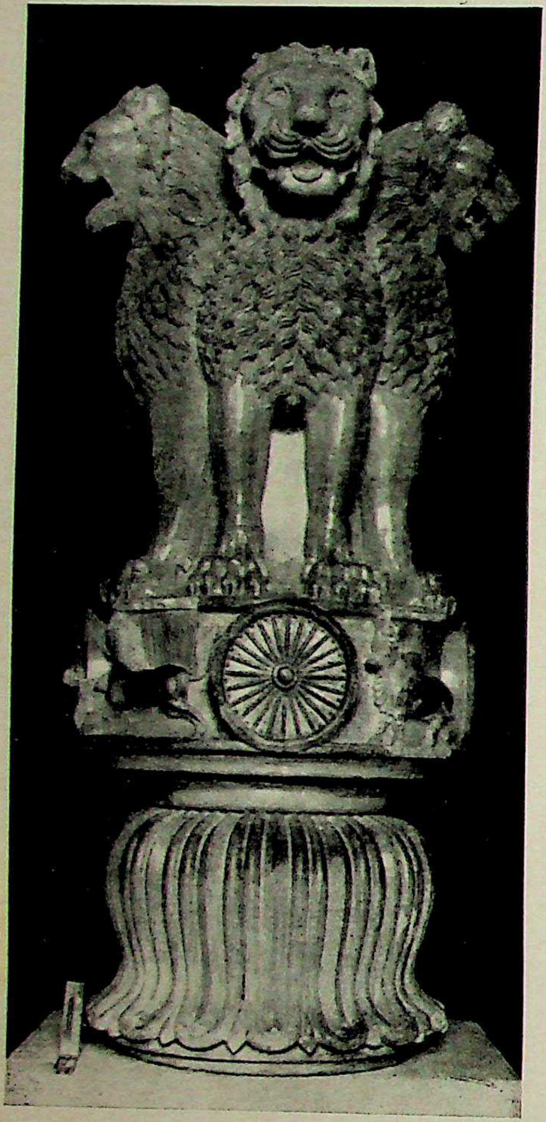


क



ख

4



5

6

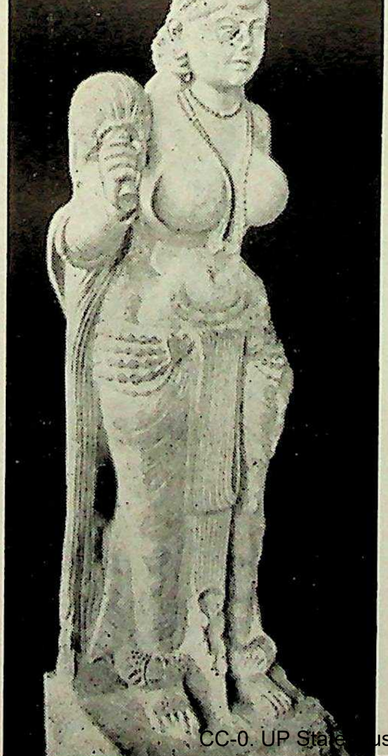




7

8





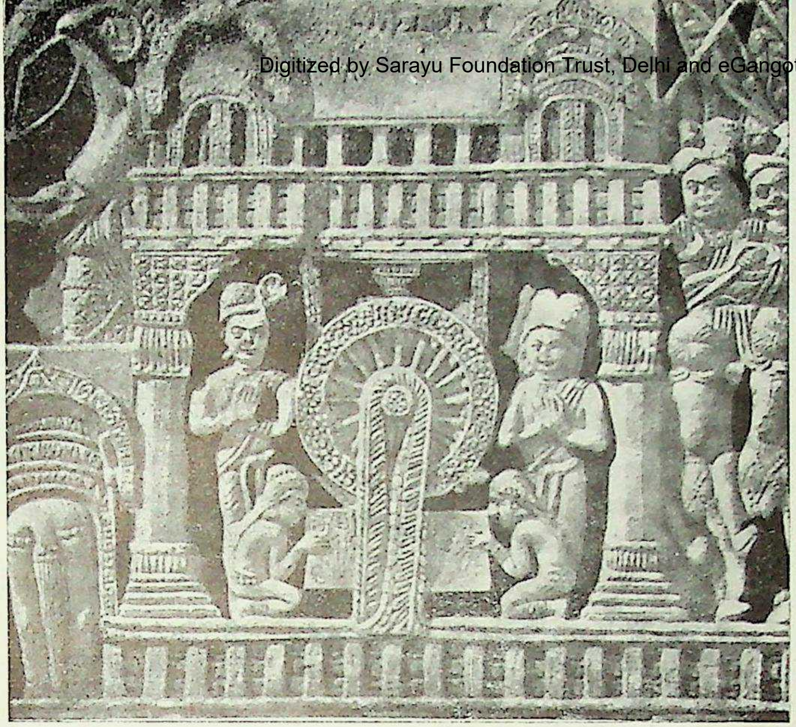
9



10

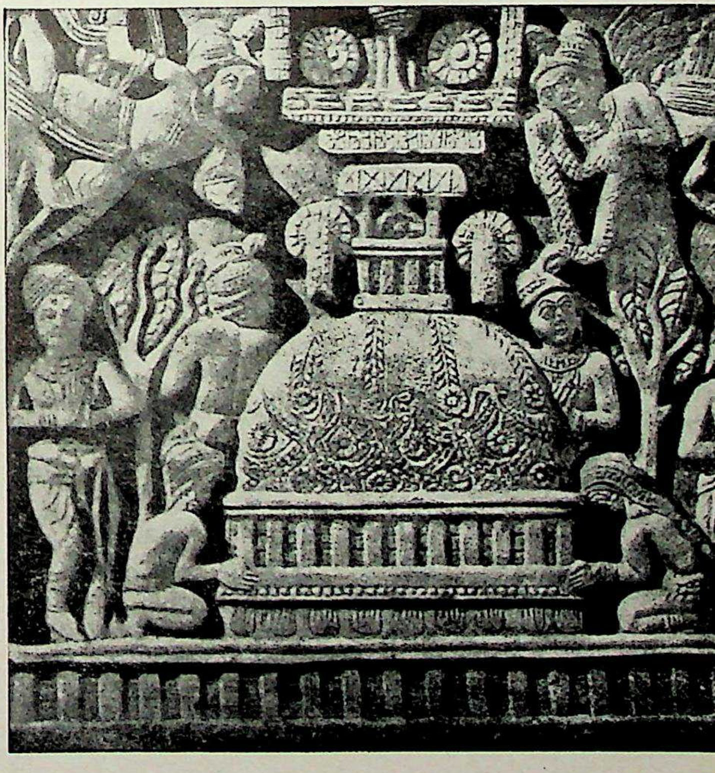


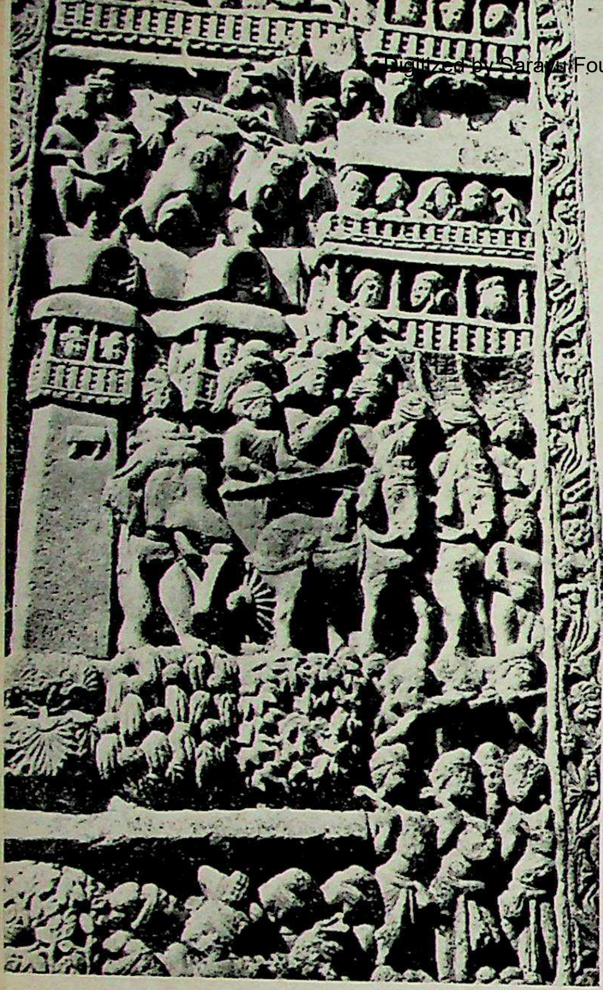
11



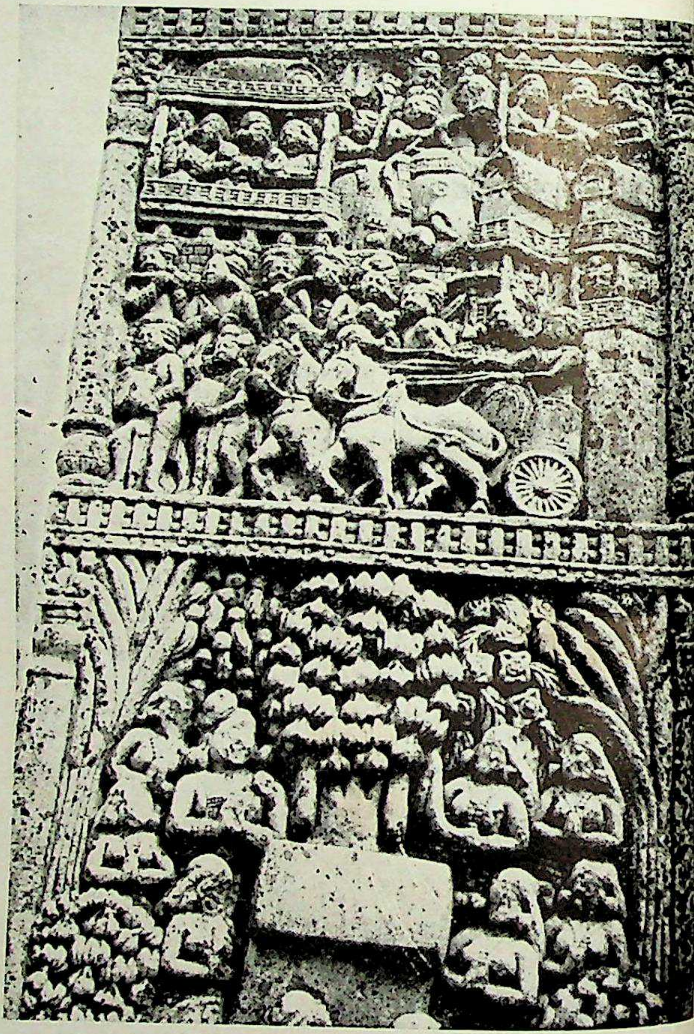
12

13

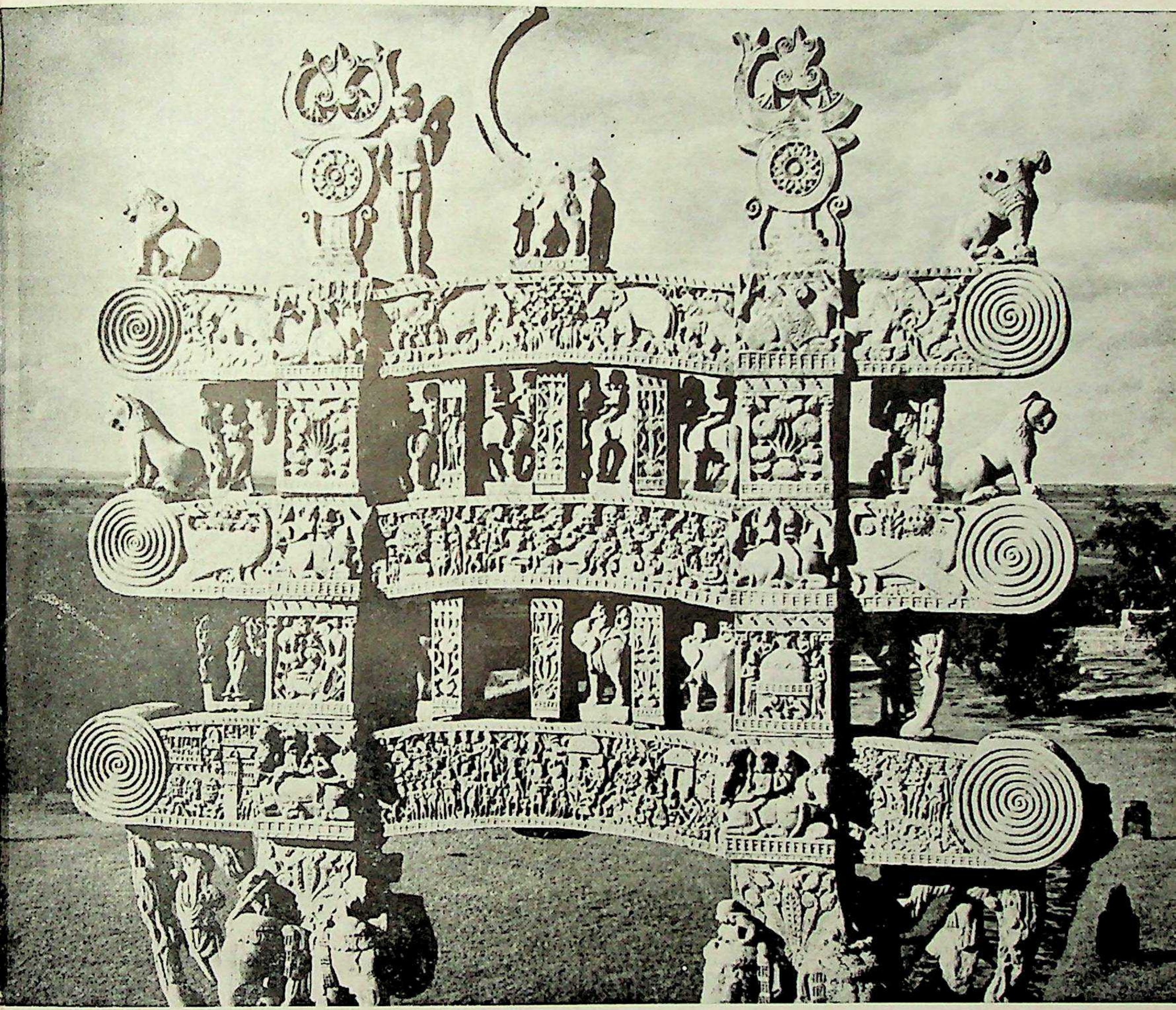


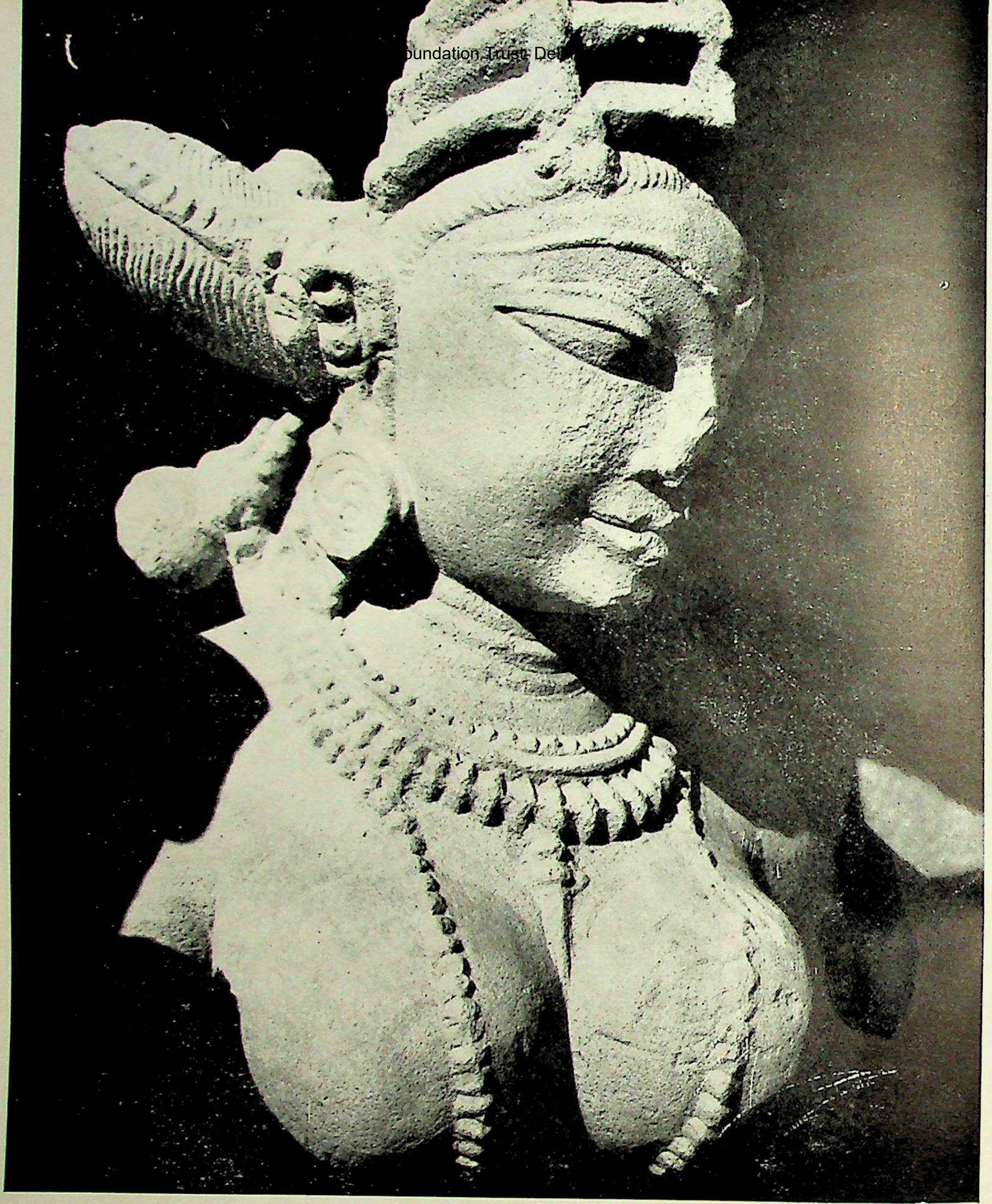


14

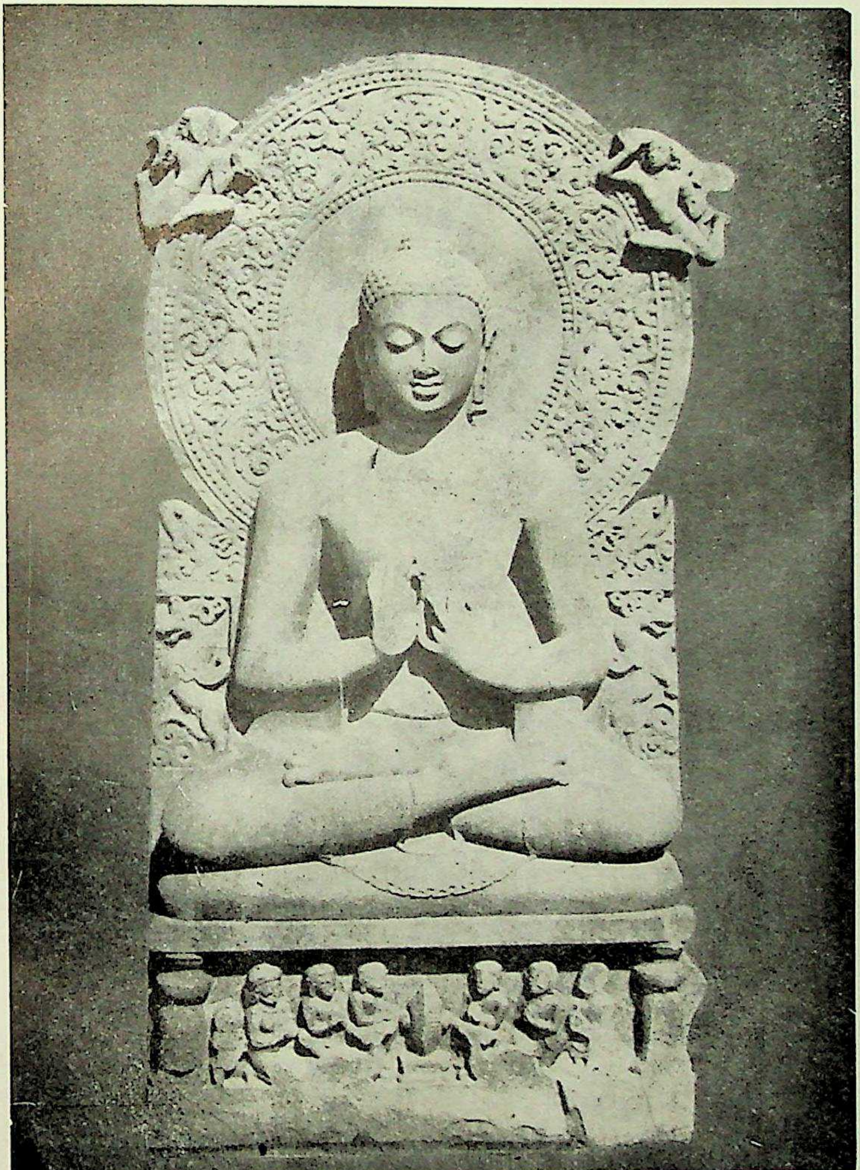


15





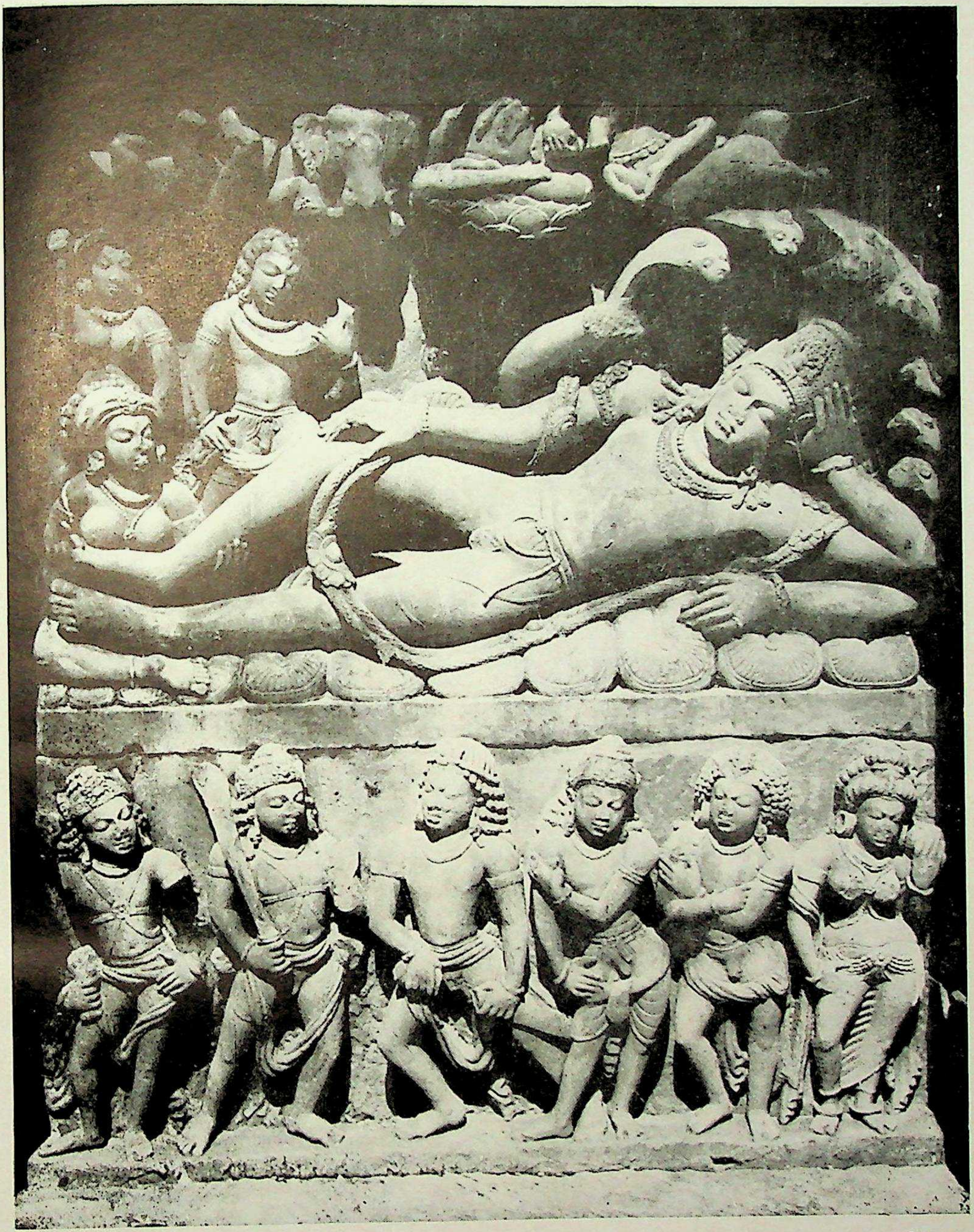
17

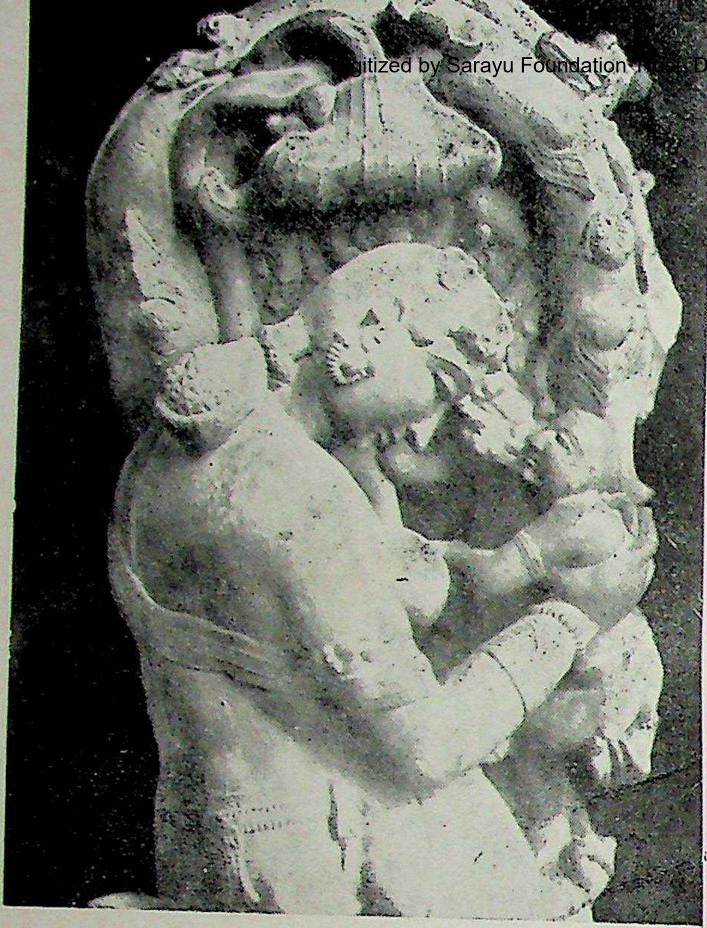


18



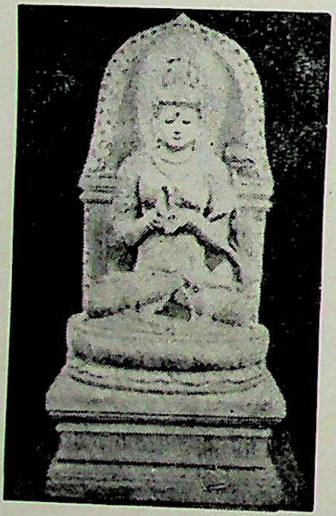
19



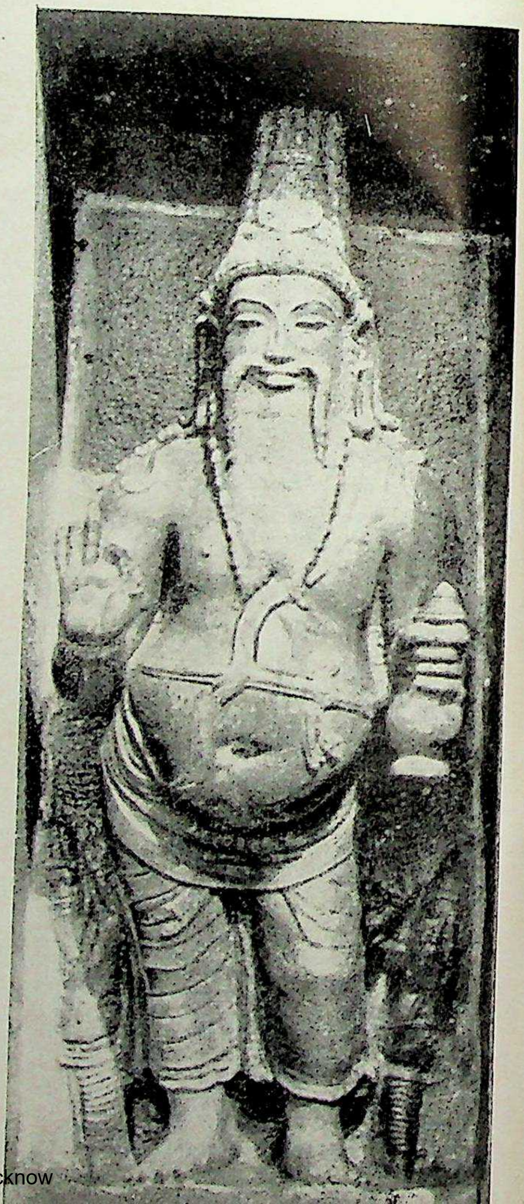


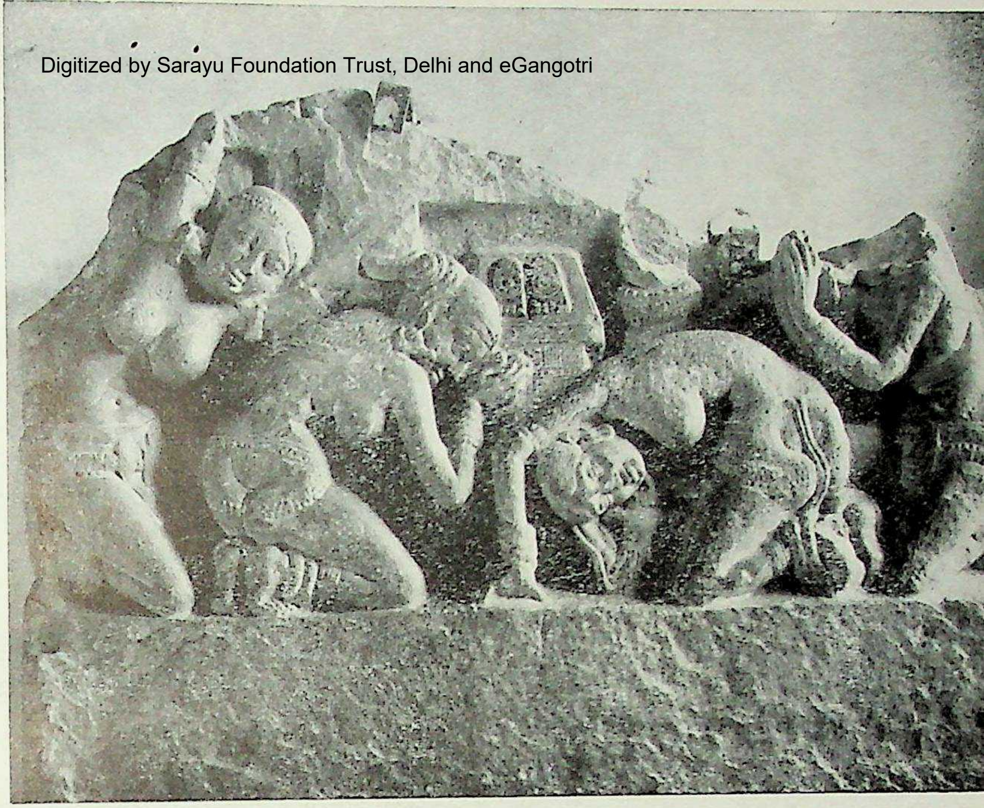
21

22



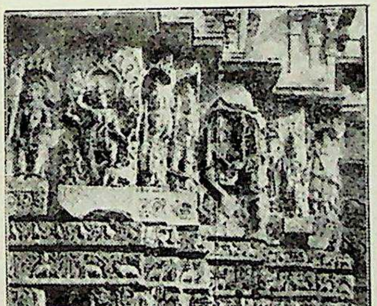
23

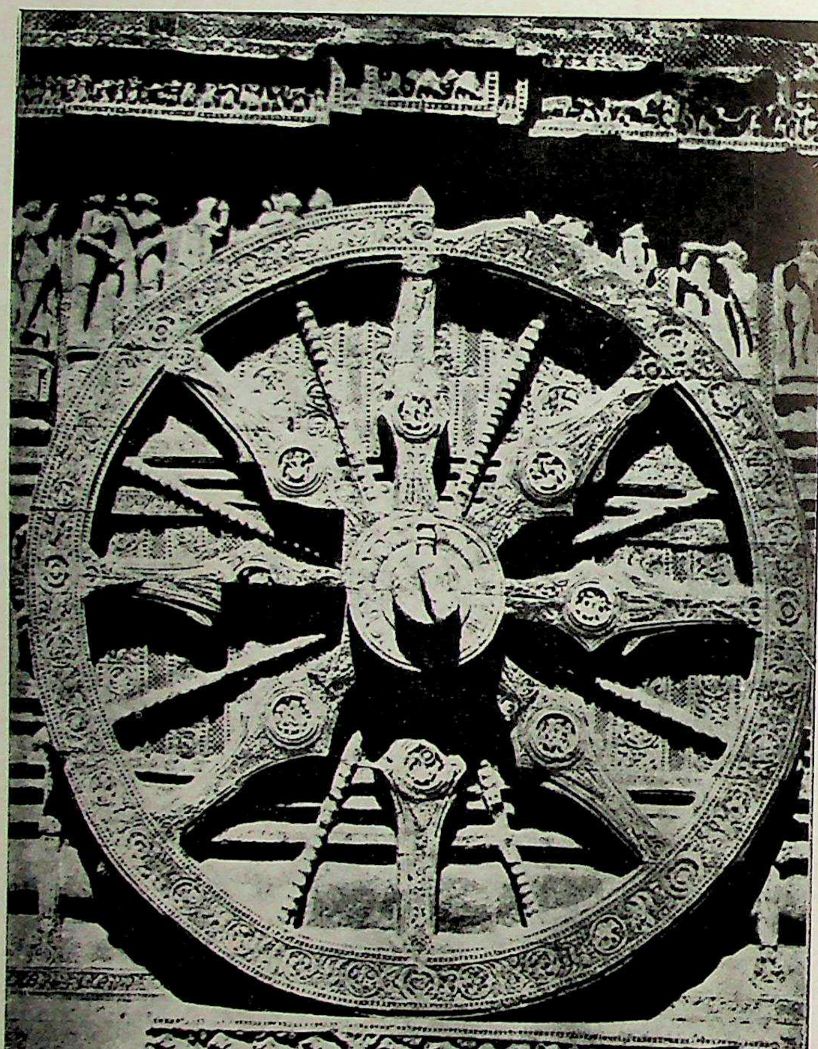




24

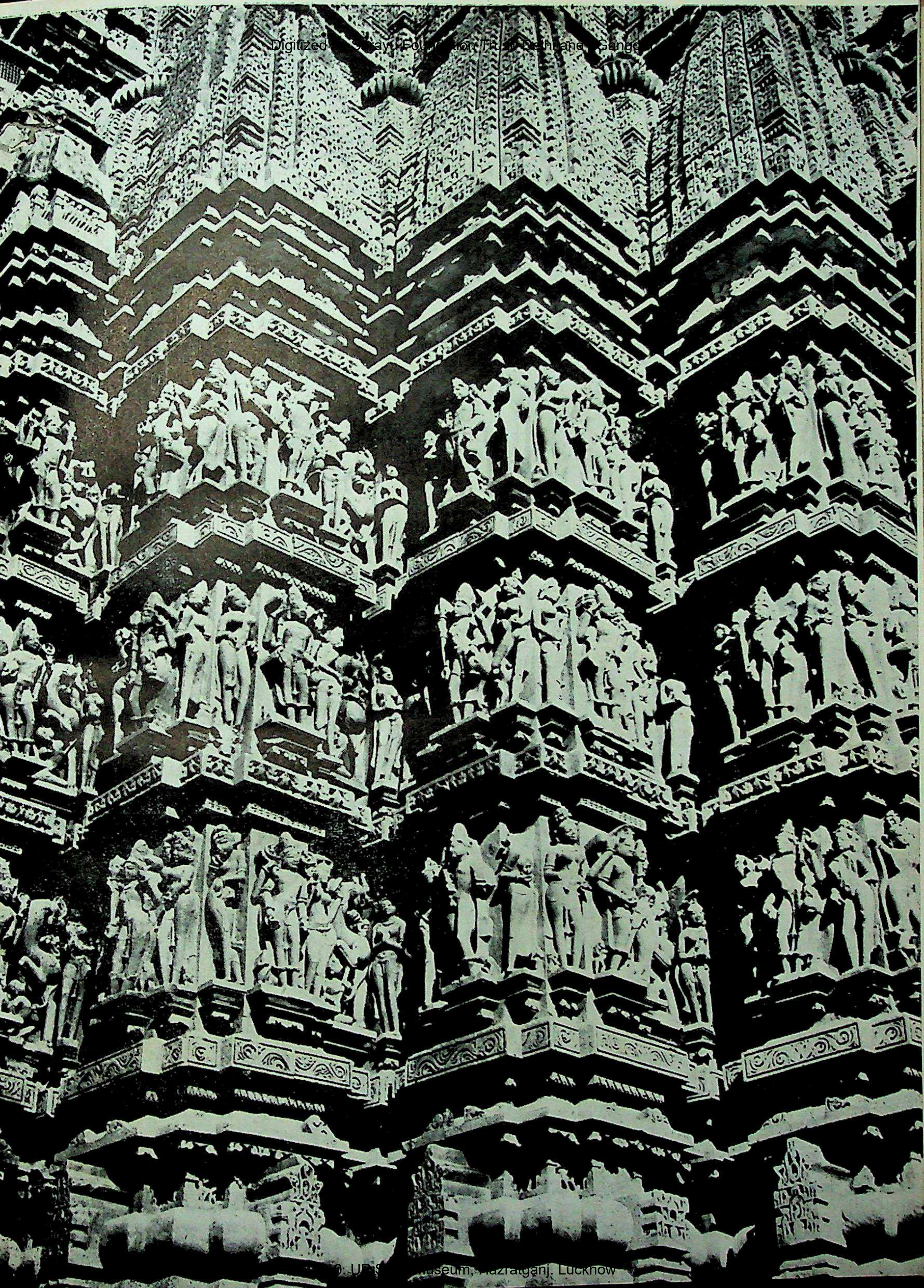
25

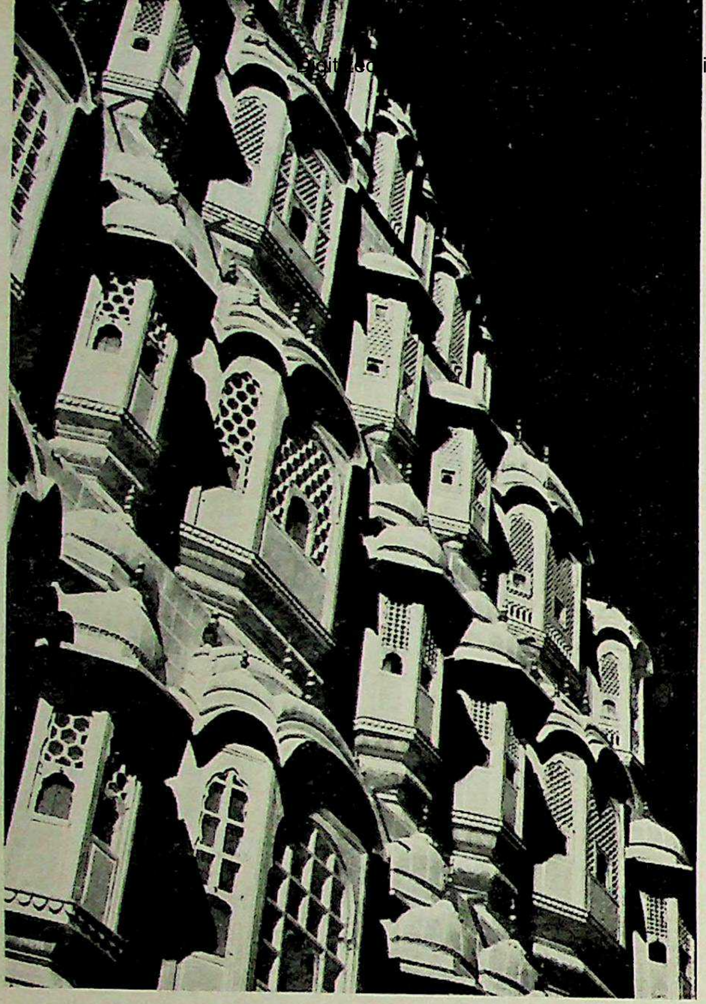








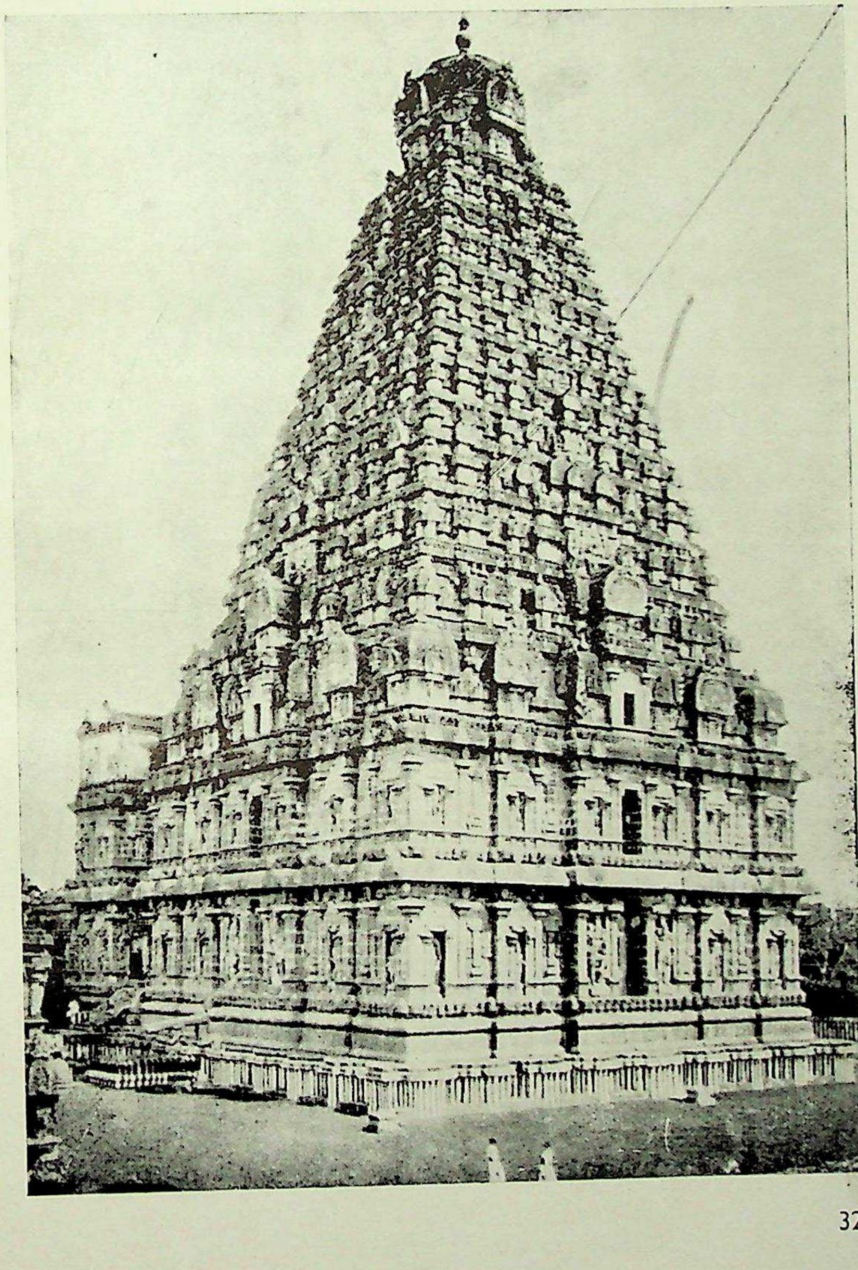




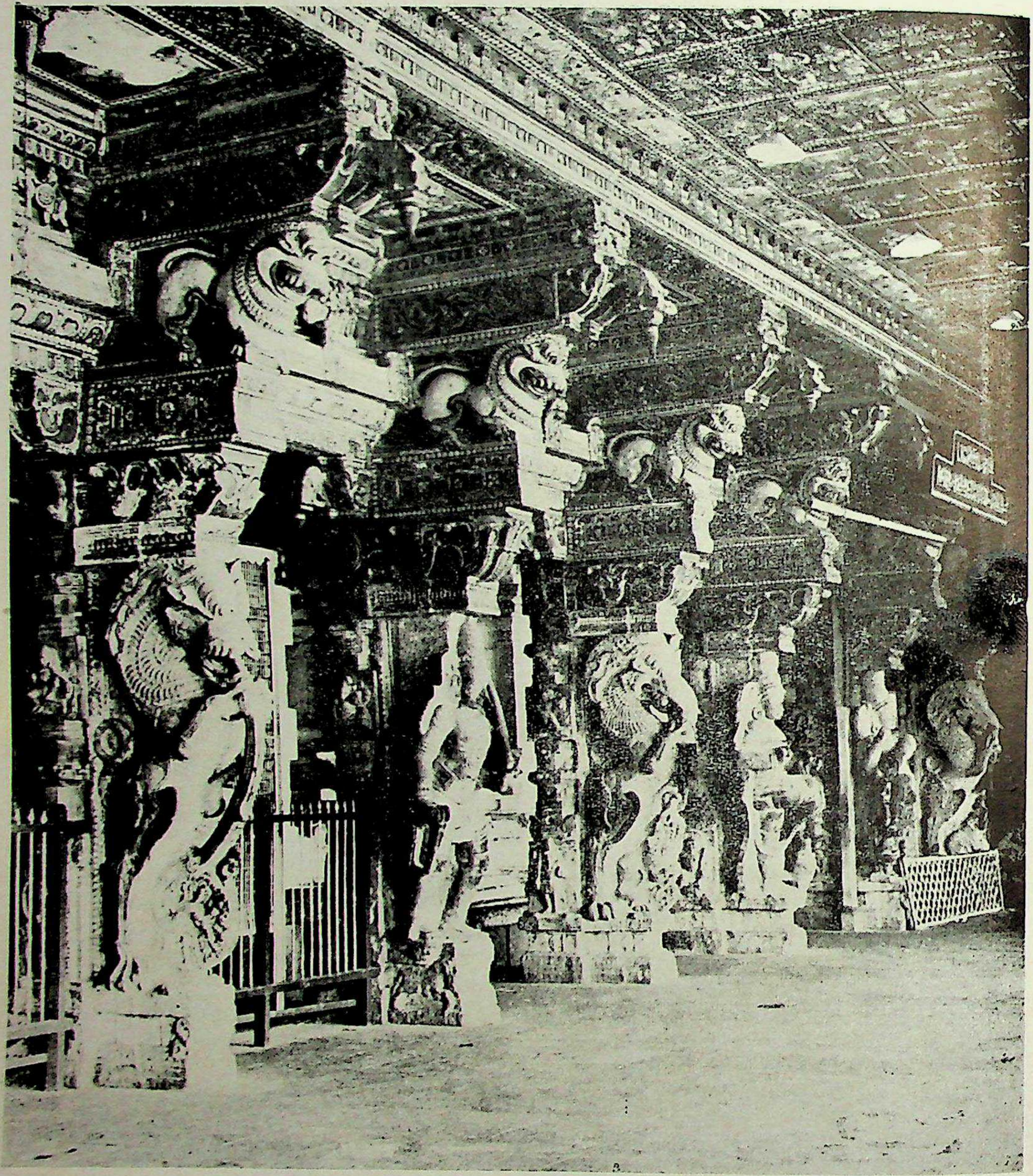
30

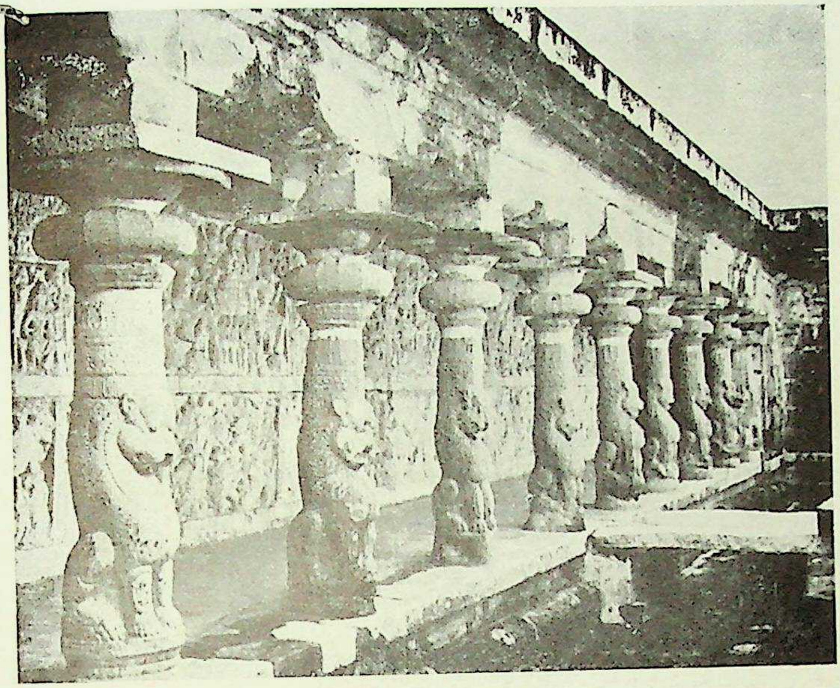
31





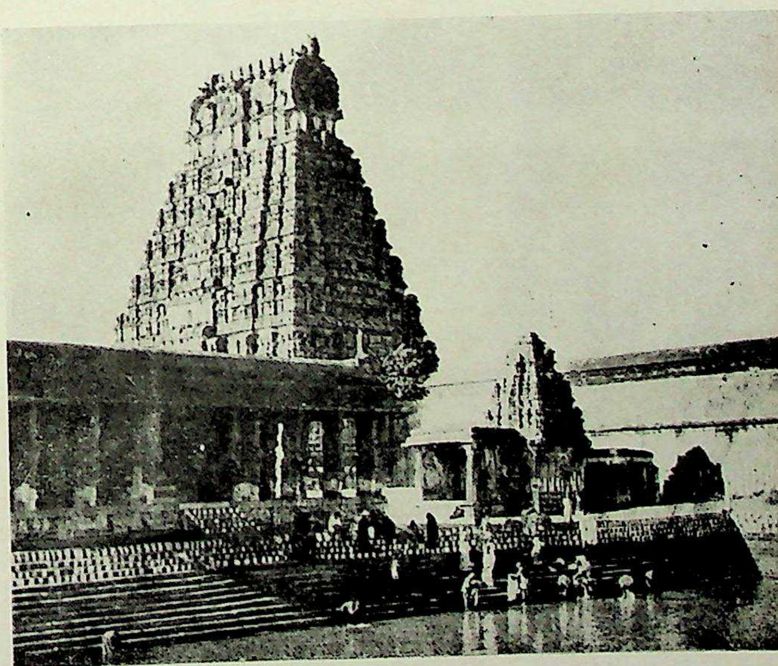
32

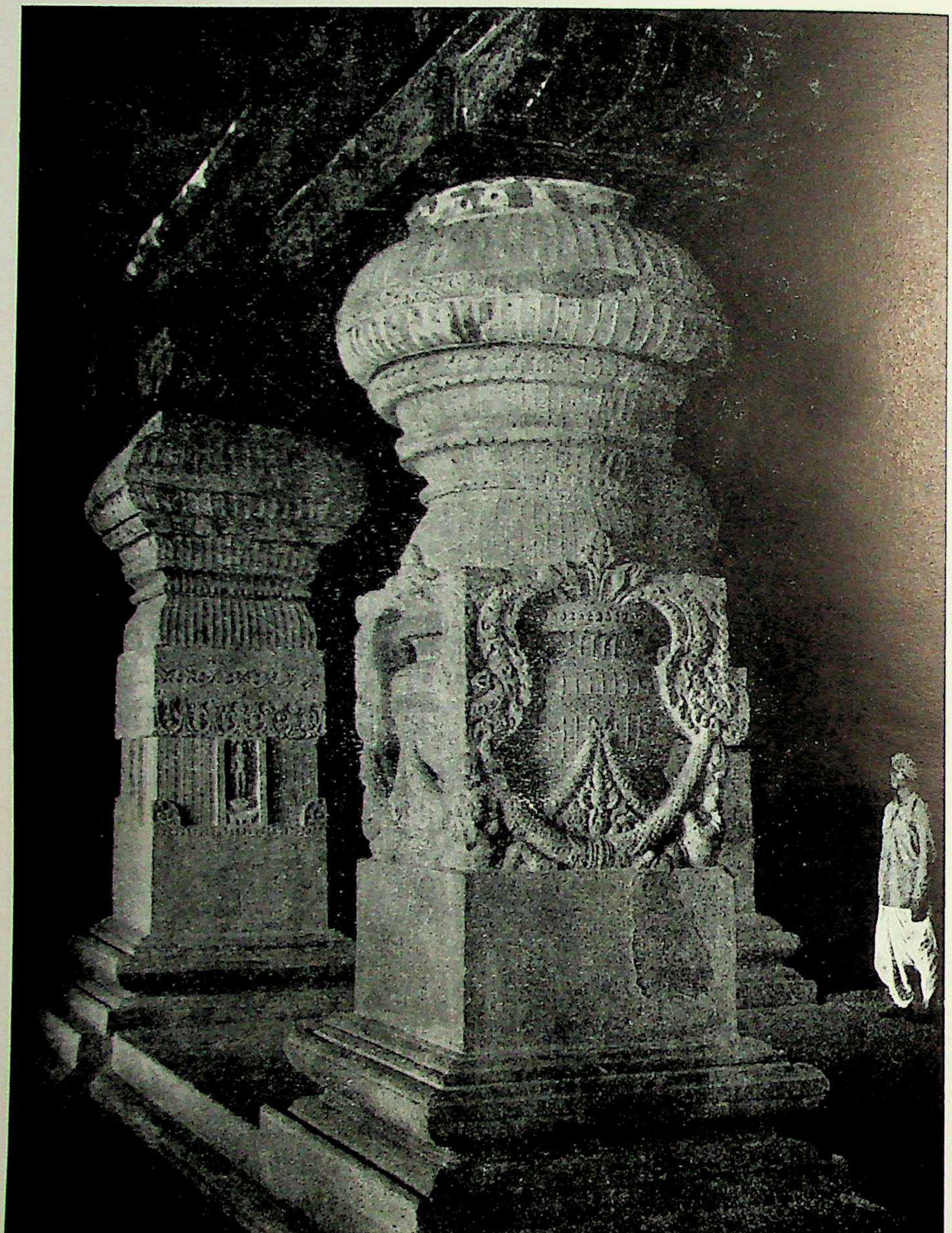


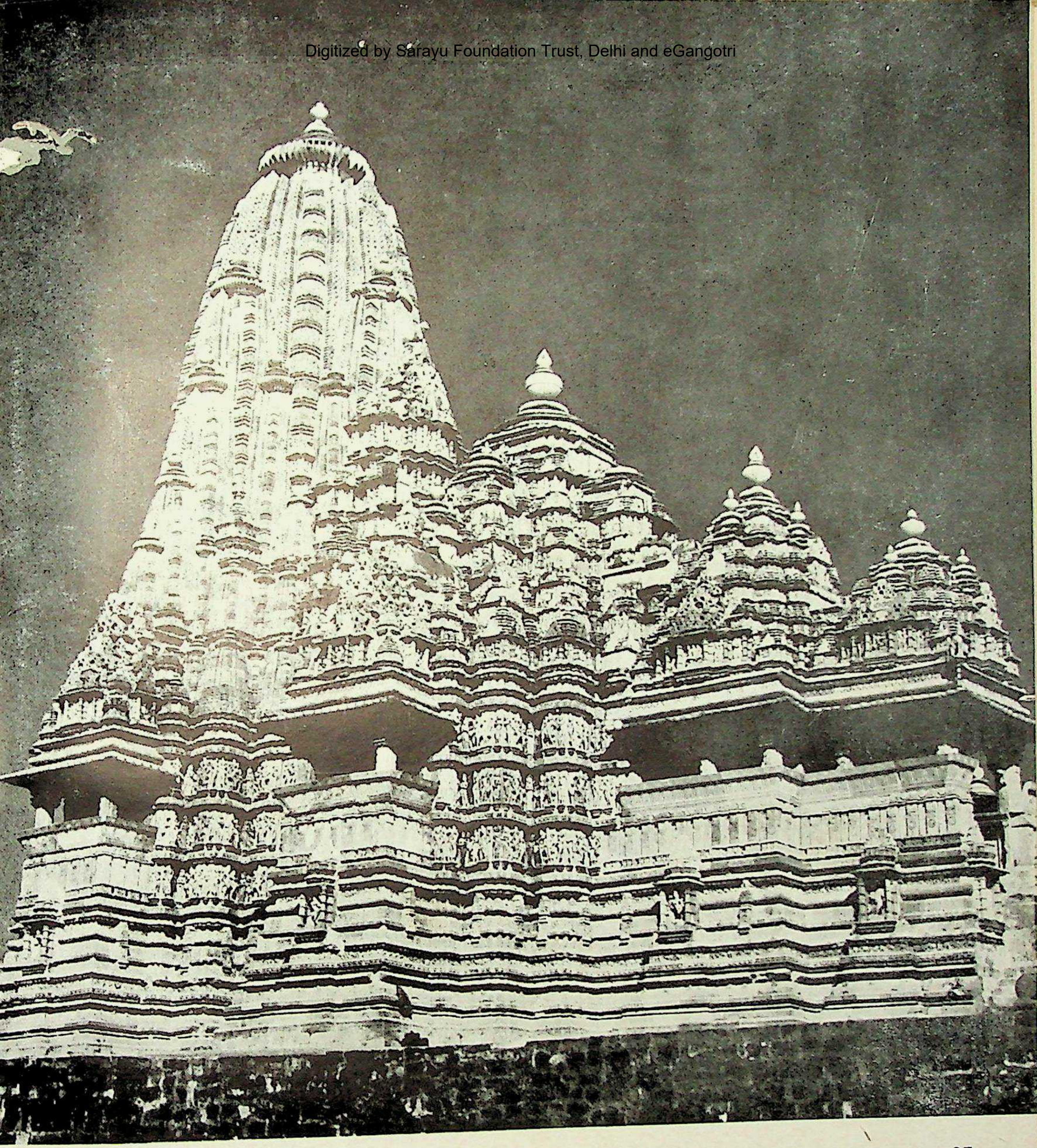


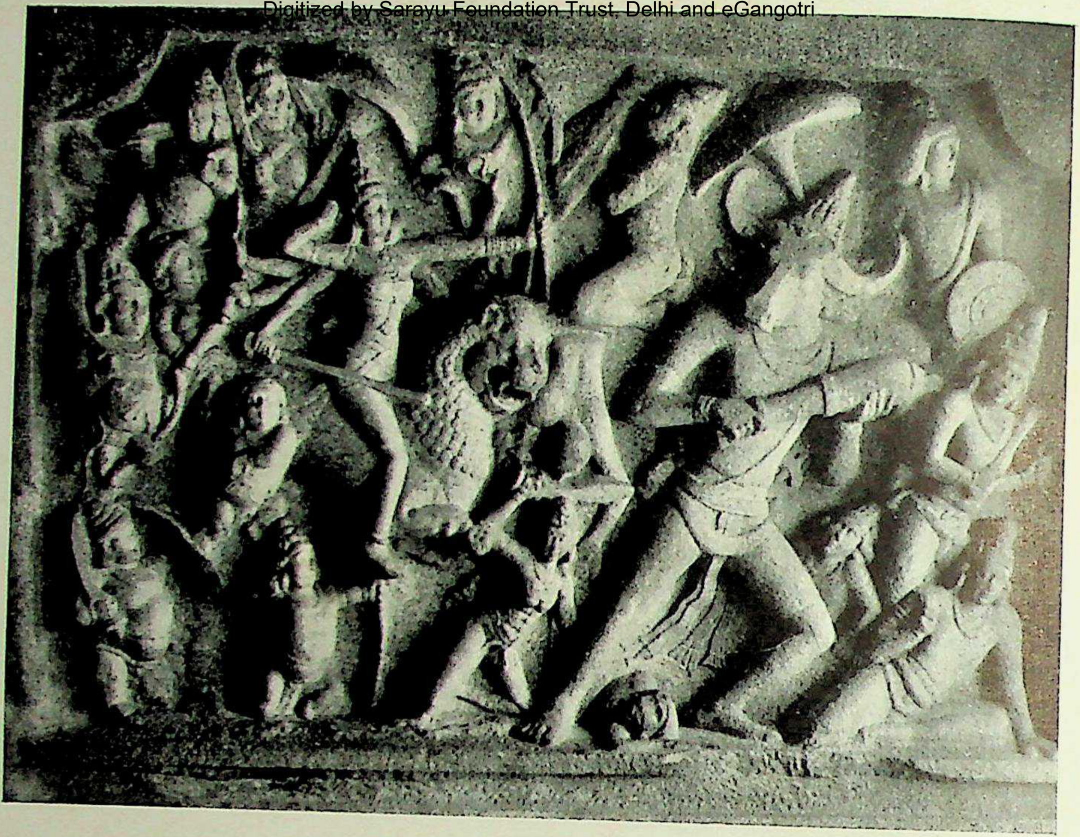
34

35







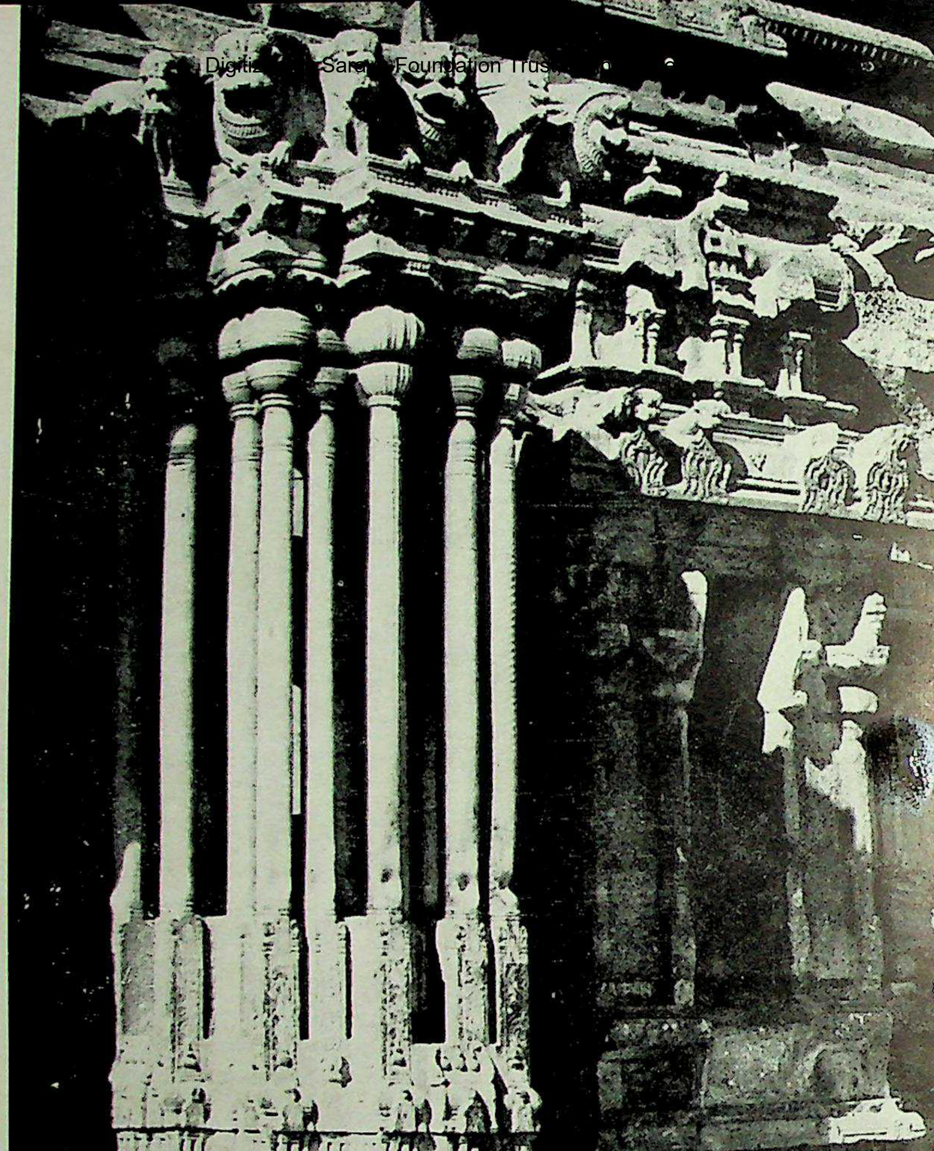


38

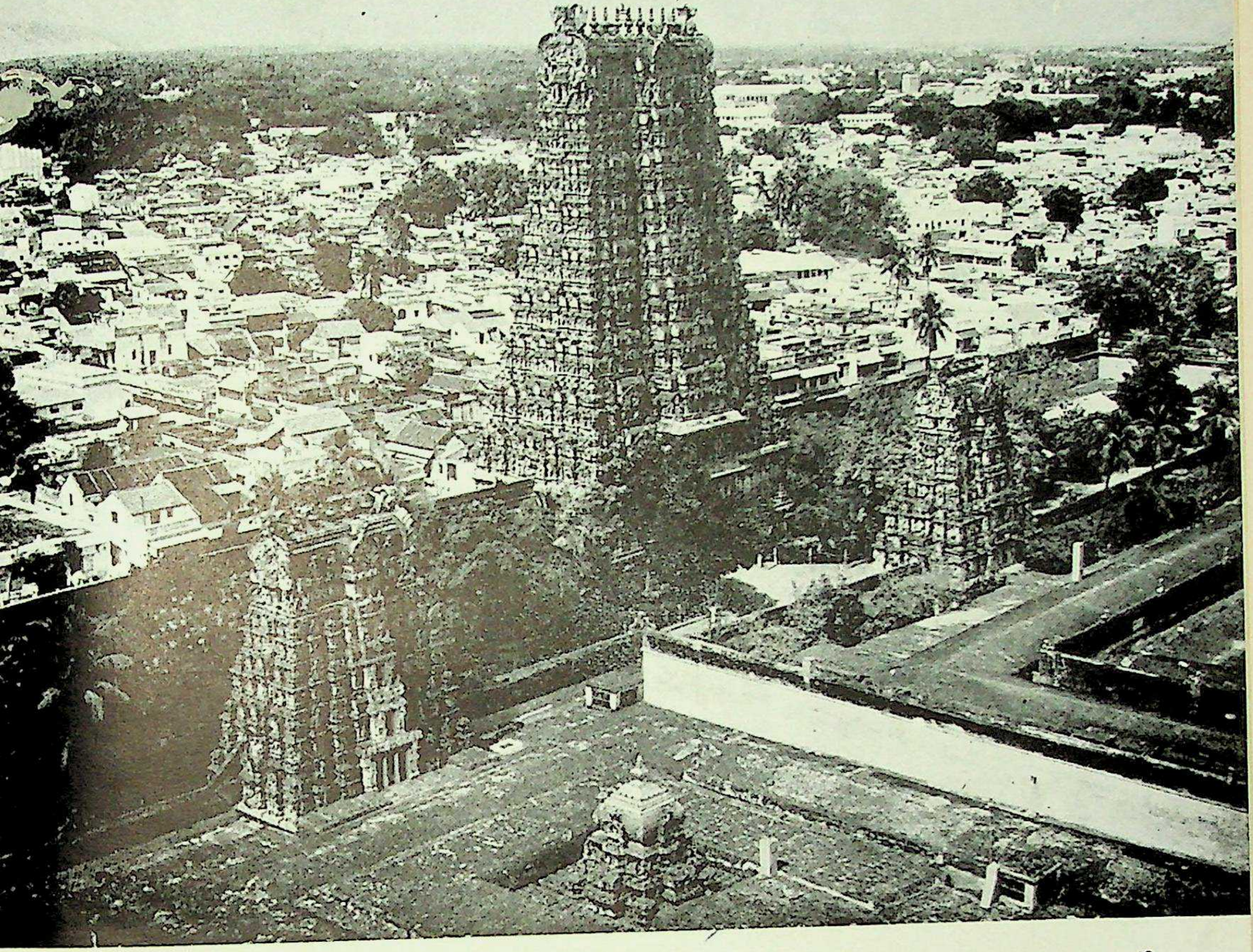
39



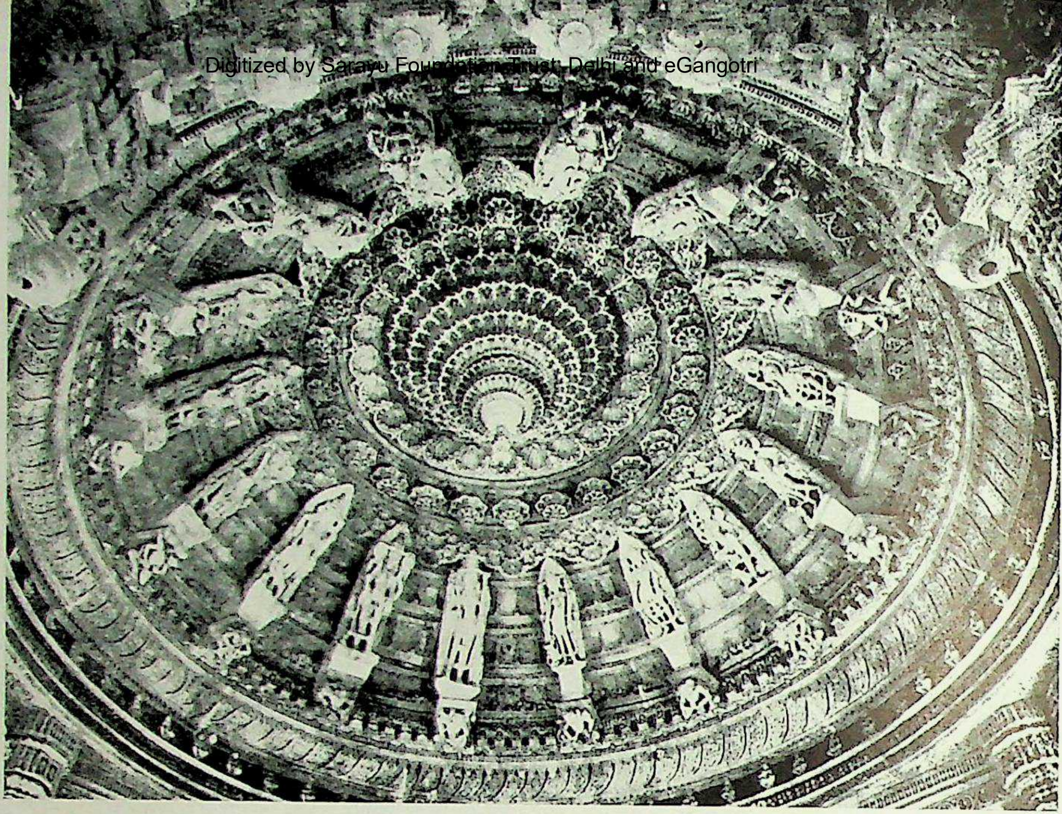




41

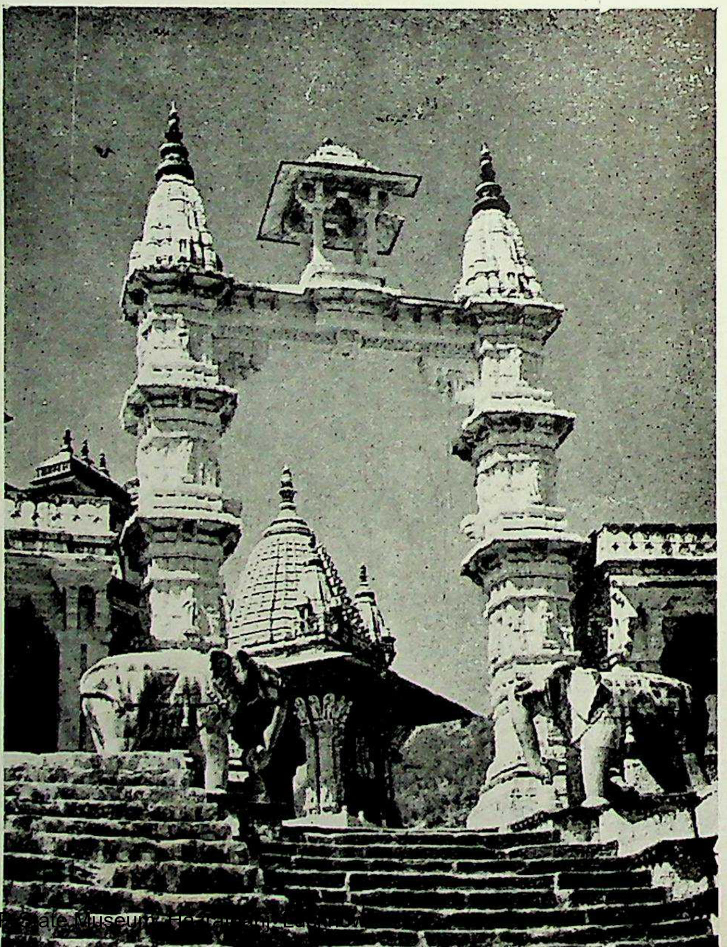


42

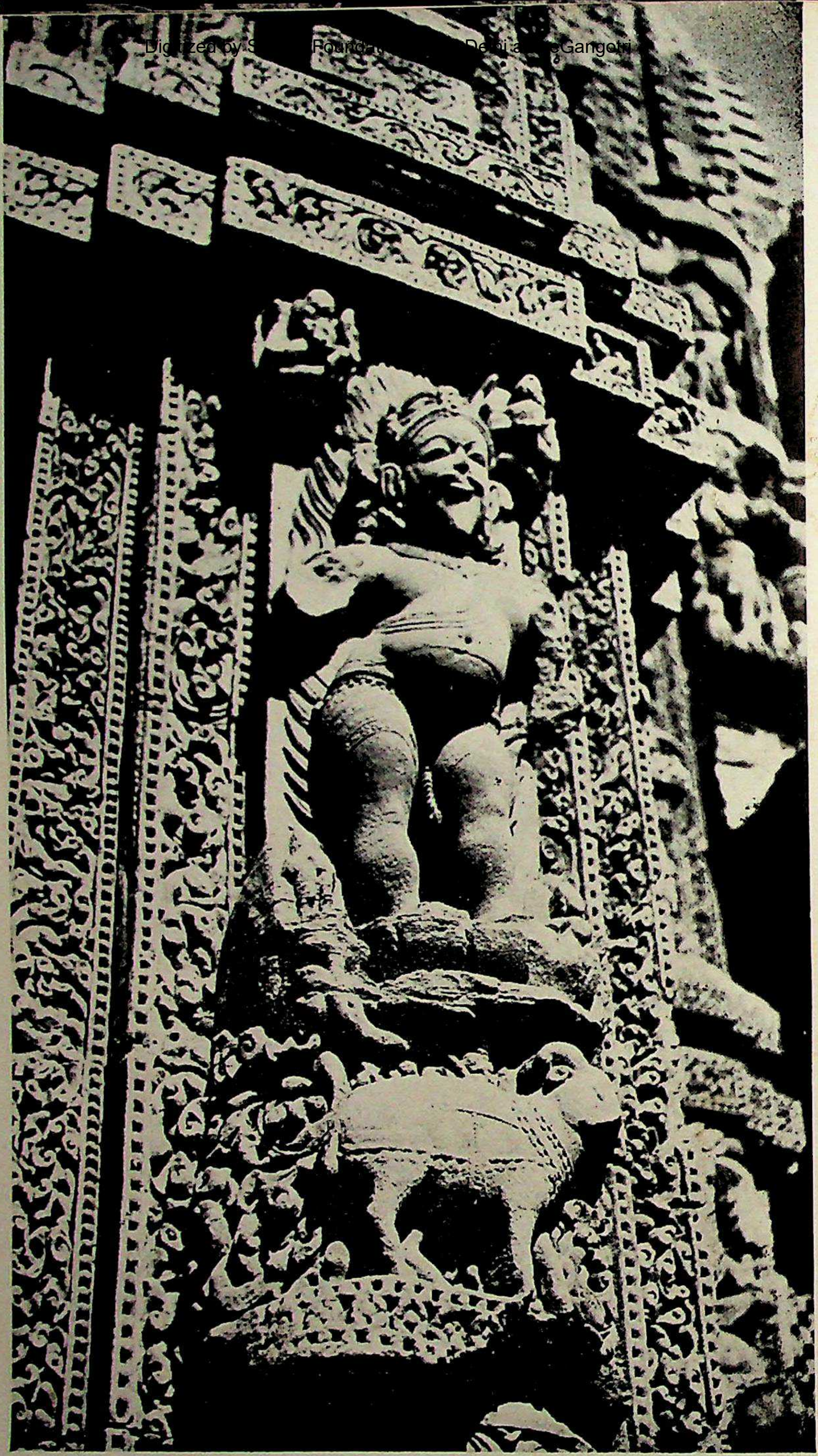


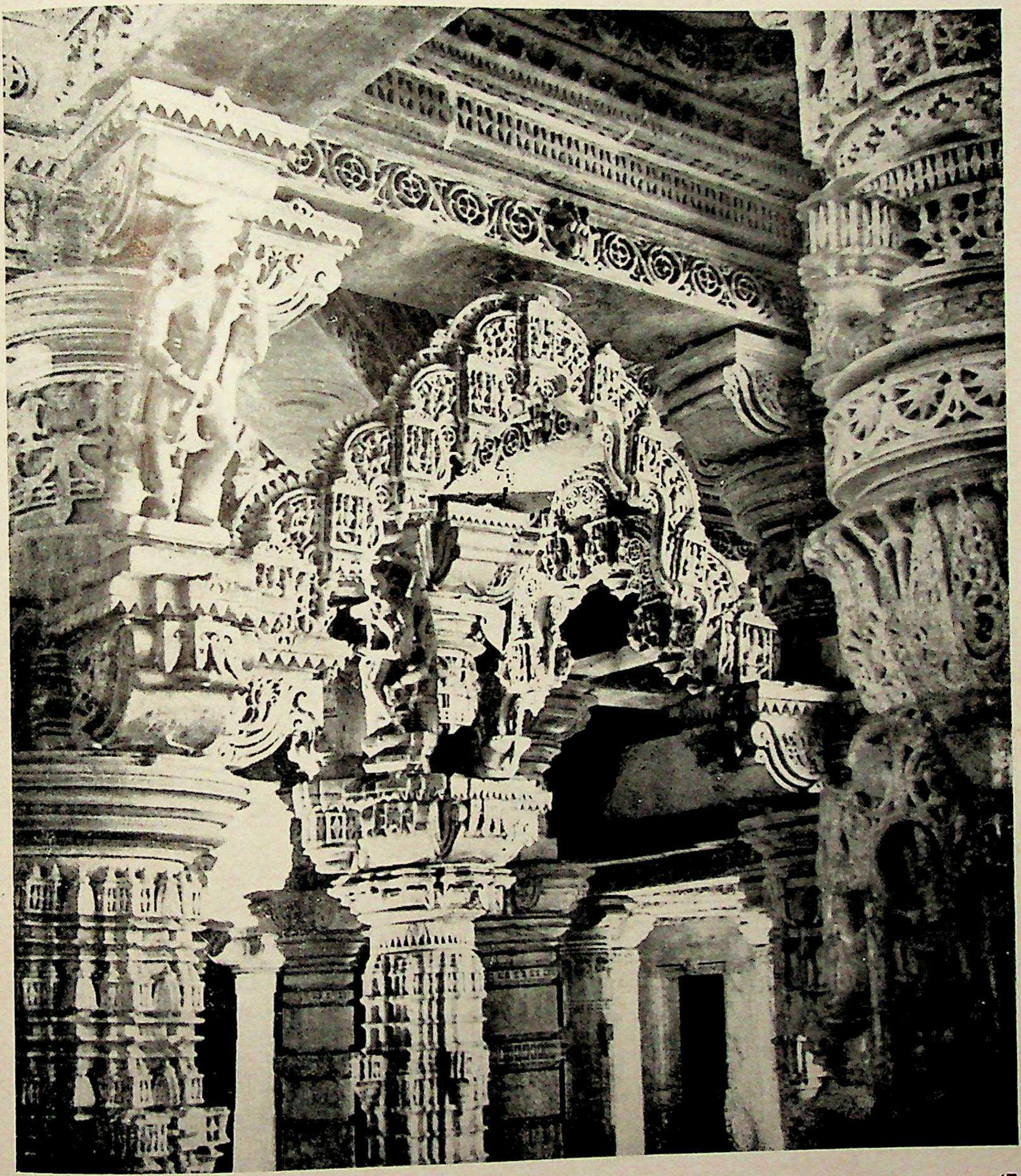
43

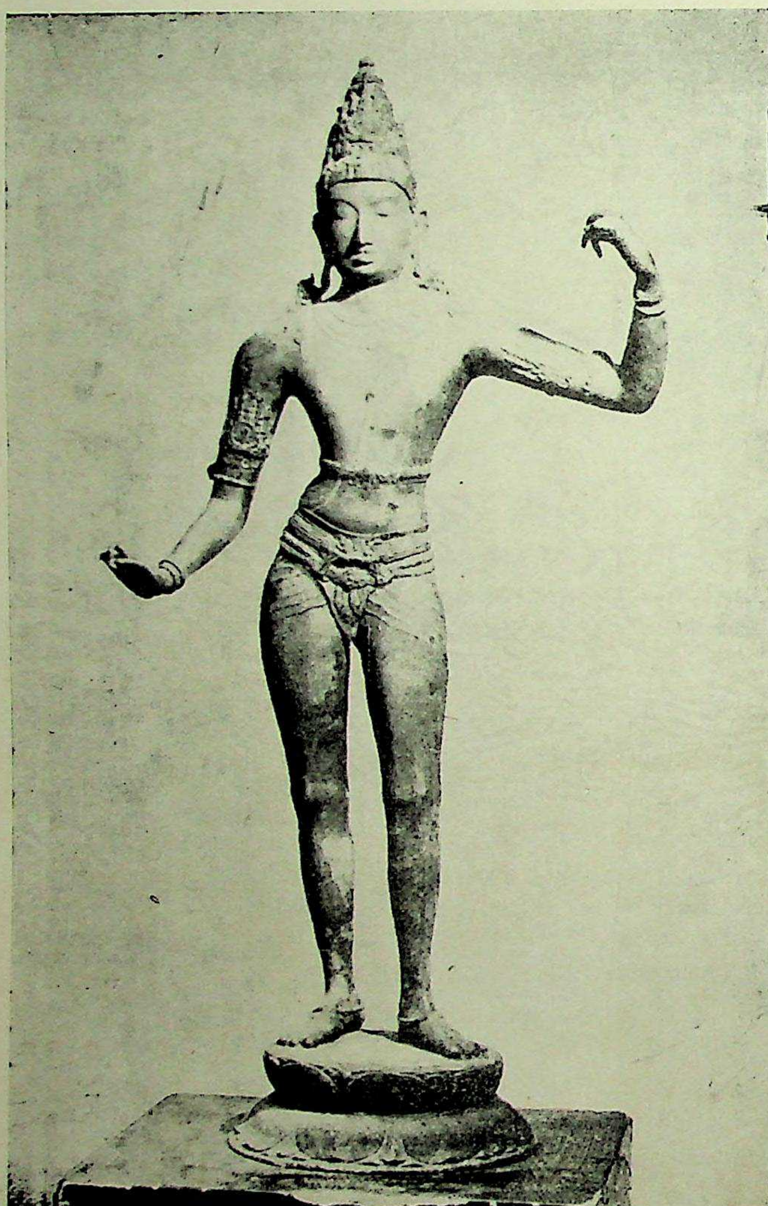
44











(more likely late Kusana) ; carved and moulded bricks at Bilsar.

Paintings of the Gupta period are preserved in two of the Ajanta Viharas and in one Chaitya Hall ; they are as follows:—

(*a*) Cave XVI, 500 A.D. : A Buddha triad, the Sleeping Woken: the dying Princes.

(*b*) Cave XVII, 500 A.D. : Wheel of Causation, Seven Buddhas Ceylon Battle, Return to Kapilavastu, Abhisekha scenes; the Mahahansa, Matriposaka, Ruru, Saddanta, Sibi, Visvantara and Nalagiri Jatakas.

(*c*) Cave XIX, Chaitya Hall, 556 A.D. : numerous Buddhas, and one Return to Kapilavastu.

The murals on the walls of Ajanta Caves were painted on the surface of the hard porous rock over which a layer of clay, cow-dung and powdered rock, were pasted, sometimes mixed with rice husks to a thickness of 3 to 20 mm. Over this a thin coat of fine white lime plaster was laid which was kept moist while the colours were applied afterwards and lightly burnished. It is important to note that sculptures and sculpture surfaces were covered in the same way as well with a thin plaster slip and coloured. The technique of wall painting consisted of an underdrawing in red on the white plaster surface, over which a thin terraverde monochrome was added, then the local colour followed by a renewed outline in brown or black with some shading; the latter employed rather to give some impression of roundness or relief, than to indicate any effect of light and shade. The boldness of the brush stroke seems to indicate free-hand drawing and it is a wonder to ask how the Ajanta Artist could work in dim light of the caves.

Lady Herringham[20] has the following comment on these paintings:

"The outline is, in its final state, firm but modulated and realistic, and note often like the calligraphic sweeping curves of the Chinese and Japanese. The drawing is, on the whole, like mediaeval Italian drawing. The artists had a complete command of posture. Their knowledge of the types and positions, gestures and beauties of hands is amazing. Many racial types are rendered; the features are often elaborately studied and of high breeding, and one might call it stylistic breeding. In some pictures considerable impetus of movement of different kinds is well suggested. Some of the schemes of colour compositions are most remarkable and interesting and there is great variety. There is no other really fine portrayal of a dark race by themselves. The quality of the painting varies from sublime to grotesque, from tender and graceful to quite rough and coarse. But most of it has a kind of emphatic, passionate force, marked by technical skill very difficult to suggest in copies done in a slighter medium."[21]

Mukul Dey writes: "It is impossible for anyone who has not seen them with his own eyes to realise how great and solid the paintings in the caves are; how wonderful in their simplicity and religious fervour."[22]

Dr. A. K. Coomaraswamy[23] writes: "It would be an error, however, to regard this appearance of simplicity and religious fervour as in any sense primitive or naive; a more conscious, or indeed more sophisticated art could scarcely be imagined. Despite its invariably religious subject matter, this is an art of 'great courts charming the mind by

---

[20] India Society, 2.

[21] *Ibid.*, p. 18.

[22] Mukul Dey—Ajanta Caves, p. 51.

[23] History of Indian and Indonesian Art—A. K. Coomaraswamy, pp. 90—91.

their noble routine[24] adorned with Alankaras and well acquainted with Bhava-bheda. The familiarity with gestures what the author of the Vishudharmottaram has to say on the relationship of dancing and painting."

The specially religious element is no longer insistent, no longer antisocial; it is manifested in life, and in an art that reveals life not in a mode of opposition to spirituality, but as an intricate ritual fitted to the consummation of every perfect experience. The Bodhisattva is born by divine right as a prince in a world luxuriously refined. The sorrow of transience no longer poisons life itself; life has become an art, in which mortality inheres only as 'karuna-rasa' in a poem whose 'sthayi-bhava' is sringara. The ultimate meaning of life is not forgotten, witness the great Bodhisattva, and the Return to Kapilavastu ; but a culmination and a perfection have been attained in which the inner and outer life are indivisible ; it is this psycho-physical identity that determines the universal quality of Gupta painting. All this is apparent, not in the themes of the pictures which are no other than they had been for at least five centuries preceding Ajanta, and no other than they have remained to this day wherever specially Buddhist art has survived, but intrinsically in the painting itself. Nor is there any stronger evidence of the profundity of recognition, characteristic of this golden age, than that afforded by its extensions in south-eastern Asia and the Far East ; the Stoclet Bodhisattva from Funan is fully the equal of any painting at Ajanta. Far-Eastern races have developed independently elements of culture no less important than those of India ; but almost all that belongs to the common spiritual conscious-

[24]Bana—Harsa-charita, transl. Cowell and Thomas, 1897, p. 33. The Harsa-charita, Kadambari and the works of Kalidasa and other classic Sanskrit dramatists, and the later Ajanta paintings all reflect the same phase of luxurious aristocratic culture. In many matters of detail the painting and literature supply a mutual commentary.

ness of Asia, the ambient in which its diversities are reconcilable is of Indian origin in the Gupta period.

The Viharas at Bagh contain wall-paintings similar to Ajanta and also the Jain Paintings at Sittanavasal near Tanjore are similar in character belonging to the seventh century.[25]

The wall-paintings at Bagh exist in Cave IV and the only difference between the Buddhist paintings of Ajanta seems to be that at Bagh the artist sketched the outline with Indian red and brush after which they were gradually modelled into figurative composition. Then the colours were used and last of all another outline was added. The highlights, the deep shadows and most delicate touches of colour, were applied ; finally, black was used for details such as eye-brows, hairs etc. These touches in black are absent in the paintings at Bagh and consequently the figures look like blocks of the masses having got the characteristic plastic value. In the Jain Paintings of the Sittanavasal the characteristic Ajanta style with its highlight and bold brush stroke and a linear rhythm are present with the only difference of the theme. Thematically speaking, they depict the life of Mahavira from the Kalpasutra and delineate the lives of the twenty-four Tirthankaras since Mahavira. The figures of the Tirthankaras are in the nude because of the Jain belief that the primeveal male who created the Universe is the supreme God and as such should never be thought as ordinary mortals. Therefore, they are all depicted in the nude in Jain Art.

[25]The dating is by Jourveau-Dubreuil.

8. The Art and Architecture of the Deccan

CHALUKYA PERIOD

(555—757 A.D.)

IN THE Deccan during the fifth-sixth centuries A.D. broadly speaking two prevalent styles developed on the Eastern and Western regions known as Dravidian and Chalukyan styles. The aesthetic ideal sprung from the same cultural current although the fifth and the sixth centuries were marked by a gradual assertion of Brahminical Hinduism and correspondingly the decline of Buddhism in India. In art and architecture the older Buddhistic traditions were taken over by the Hindu builders and given a new form. The older tradition of Buddhist Stupas and Chalukyan Halls and Viharas was replaced by caves and cave-like structures essentially suited to Brahminical purpose. For instance, the Apsidal at Ter or Jagar (Sholapur District) was adopted from the Buddhist tradition for Brahminical purpose. It might be remembered that the tradition of architecture by the Gupta Rulers in Northern India is the flat terraced temples and sikhara shrines and there are a great variety of the sikhara types in the Indo-Gangetic plain which are, in most cases, a composite unit of the tower and the cella forming the main part of the temple.

The above observations are important to have a complete understanding of the Chalukya style exemplified by a series of temples at Aihole, Badami, Pattadakal in Bijapur District and Mysore State.

All these places are situated a few miles apart and have a direct bearing on the later style of temple architecture developed in Mysore State.

There is a group of seventy temples at Aihole starting with Pulakeshi I, the founder of Chalukya Dynasty. Among these temples Ladhkhan and Durga are the most important belonging to the sixth century A.D. Ladhkhan is a low flat roofed temple with a pillared hall and cella. The square plinth 50 ft. wide is enclosed on three sides by walls. A pillared porch on the eastern side is carved with figures of river goddesses and the interior of the temple consists of a pillared hall. Two square groups of pillars enclosed within one another to form a double passage hall, all around, followed by a circumbulatory passage circumventing the sanctum containing novel experiments of perforated windows into the side walls. These windows served as the beginning of the highly ornamented pierced stone-screens becoming characteristically Baroque in the Hoysala temple six centuries later.

Ladhkhan, then, is a unified structure and all its parts are too elementary for functional purposes of a "Hindu House of God." There are two main reasons for its architectural significance and they are the pilasters of the exterior angles of the beginning of the later Dravidian culture with the tapering upper end of the shaft and a capital with an extended abacus supporting the bracket and the second important feature is the flat roof with stone-slabs grooved at the joints and held together by long narrow stones fitted in the grooves.

The Durga temple at Aihole is a Brahminical adaptation of Buddhist Chaitya Hall with its apsidal or rounded end built about the same time as the Ladhkhan. The entire temple is constructed on a high moulded plinth surmounted by a sikhara probably added later. Massive square columns and heavy brackets around the plinth form

an ambulatory passage. The sikhara is curvilinear in shape and due to this is closer to the Northern Dravidian style.

Another temple at Aihole is Hucchimalligudi temple which is much smaller than the Durga temple, containing a new feature of a vestibule or *antarala* which is an intermediate chamber between the cella and the main hall. Later on this characteristic vestibule became part of the Chalukya style. Hucchimalligudi can be compared aesthetically to the Gupta temple at Sanchi built in 400 A.D. The large blocks of stone, with enormous slabs set together to form the roof, are very crude in style, but there is a solidity and ruggedness reminiscent of the rock-cut shrines of the period. The final phase of the Aihole groups of temples is the Meguti temple situated on the top of a small hill on the side of which a Brahminical cave has been cut. It is a Jain temple built in 634 A.D. showing a distinct progress in the art of construction. The masonary work is superior and the blocks of stone are smaller and the capitals and pilasters are more ornate.

BADAMI

Belonging to the Chalukya period are the rock-cut Brahminical caves of Badami dated to 578 A.D. In 1874 A.D. Dr. Burges remarked that "the full delineations of these Badami Caves might be executed without much trouble by a few schools of art-students under proper direction and if well done would form a valuable illustration of Vaishnava Mythology in India or only to be equal by what Ajanta affords for Buddhism."[26] This remark itself shows the importance of these bas reliefs in the development of Vaisnavism.

The date of the entire group of Caves is determined by the Sanskrit inscription of the Western Chalukya King, Mangalesa, dated

[26]Re. A S I. Vol. I, 1874, p. 72.

Sakha 500 equal to 578 A.D. on a pillar in the verandah of Cave 3, as well as by a Kanarese inscription of the same king on the rock-wall outside Cave 3. The rock-cut caves have collonades flanked by a verandah around them and a square cella. The interiors of the caves represent Vaishnavite icons like Vishnu seated on the serpent Ananta, Narasingha the lion-headed incarnation of Vishnu and panels depicting the whole life-cycle of Krishna in bas-reliefs. Stylistically, the bas-reliefs related to Krishna are of the narrative type and compare well with other contemporary Chalukya sculptures. These bas-reliefs of Krishna illustrate mainly the tenth skandha of Bhagavata Purana and show the life of Krishna from his early childhood, the transfer of Krishna to Gokula, his miraculous feats as a child, his adolescent love with milk-maids and Radha and finally killing of demon Kaliya and the King Kansa of Mathura. There are incidents from Harivamsha relating to the garden of Indra as well as Indra's fight with Krishna represented at Badami. Incidents of Krishna's life after his return from Gokula and his consorts Satyabhama and Rohini at Dwaraka and various episodes of Krishna's life, culminating in his death, are carved in bas-reliefs in the Caves of Badami. Therefore, the importance of Vaishnava caves is enhanced for the depiction of complete life-cycle of Krishna related in the Puranas. Architecturally speaking, the capitals at Badami are massive entablatures with cross beams supported by gryphons having a curious resemblance to Gothic Gargoyles. The ceilings between these beams are sunk panels like coiffeures each containing a carved pattern replete with symbolical devices.

By the end of the seventh century building activity shifted from Badami to Pattadakal about ten miles from Badami. Out of ten temples built at Pattadakal, four of them are in Northern or Indo-Aryan style and they belong to a period when Chalukyas were in zenith of their political power. Therefore, these temples are abundant with proliferations sometimes mixed with two styles. For example, the Papanatha temple (680 A.D.) was built in Northern style whereas

Sangameshwara (725 A.D.) and Virupaksha temple (740 A.D.) were built in Southern style.

The Papanatha temple has elements of inconsistency in its architectural style having well-laid plan of exterior design with the Vimana rising up to 90 ft. in height with a curvilinear sikhara in the Northern style, while the main sanctum of the temple looks dwarfish and too low in relation to the total dimension of the structure.

Sangameshwara and Virupaksha temples show exquisite proportions in the combination of the main parts which are rhythmetically rational and aesthetically satisfying. It follows the pattern of the Southern style of a detached pavilion dedicated to Nandi and surrounding compound wall with sculptural ornamentation on its exterior walls. The Vimana itself has a square cella in plan with clearly defined tiers resembling the Kailashnath temple at Kanchipuram. In the inter-weaving of the sculptor's talent and in the execution of the mouldings, pilasters, brackets and cornices with perforated windows there are indications of ornamental detailing of the Dravidian and the local styles prevalent in Southern India.

ART OF RASHTRAKUTAS

(758—973 A.D.)

The Rashtrakutas in Western Deccan built the rock-cut temples of Kailasnath and Dasavatara at Ellora. These rock-cut temples were built phase by phase during the sixth, seventh and the eighth century and they are remarkable for their development of plastic art in the evolution of Indian architectural sculpture. In 753 A.D. during the reign of Danti Durga, a Rashtrakuta Prince, the temples and halls at Ellora were cut from huge granite boulder from the top and it took three centuries to complete the gigantic building process. Among

the principal temples and excavated halls are Ravan-ki-khai, the Dasavatara temple, the Kailasha, the Rameshwara and the Dhumar Lena (also called Sita's bath). Dr. Ananda Coomaraswamy commented on the Vaishnavite temple of the Dasavatara in the following words :—

> "*It would be difficult to imagine a more splendid rendering of the well-known theme of the impious king who met his death at the hands of the avenging deity in man-lion form. The hand upon the shoulder, the shrinking figure with the mocking smile that has had no time to fade what could be more terrible?*"

This relief of the man-lion incarnation of Vishnu is perhaps one of the greatest masterpieces of Hindu Art.

Stylistically speaking, the Brahminical sculptures at Ellora are characterised by vigorous strength not only in the representation of linear form, but also in the facial expression like King Ravana lifting the mountain in the cave known as Ravan-ki-khai. In all these sculptures there are bold compositional qualities and a plastic conception giving a sense of depth and power. Architecturally speaking Ravan-ki-khai is rectangular in plan with collonade capitals flanking the pillared hall. The capitals are characterised by the vase foliage design.

The Rameshwar Cave is also simple in plan with a verandah facade including powerfully built pillars with pot and foliage designs and magnificently decorated bracket-figures of dryads and goddesses. The main panel is that of Durga and marvellously reposeful dancing figure of Shiva. The serene face of Shiva and the gentle musicality of the dance without any frenzied gestures commonly associated with this divine death-dancer give the image a poignancy of serene form and divinity. In this icon of the dancing Shiva we get, metaphorically speaking, the synthesis of the three

unities : "*Satyam, Shivam, Sundaram*". Shiva in his Tandava dance keeps the beat of eternal time flanking the past, in one step and future with the other, and the *damaru* keeps the beat of the relationship of space and time, eternally beating since the creation of the Cosmos. This icon is essentially a philosophic representation and aesthetic quality is in the control of the linear rhythm in the *tribibhanga* pose. It is feasible to compare the dancing Shiva with the famous conception of *Vishnu* in the Vedas—"*Idam Vishnu bichakrame tredha nidadhe padam*"—meaning *Vishnu* also moved the cosmic world with his three steps. This conception of the three steps metaphorically representing the past, the present and the future as well as the synthesis of three unities : "*Satyam, Shivam and Sundaram*" is also known as *trigunas* according to the Hindu Cosmology. Nowhere else in Indian Art such a complete conception of man vis-a-vis the Creator, has been made possible except in this icon of the dancing Shiva. Neither in Christian Cosmogony nor in any other theological notion we get such an all comprehensive, rhythmically controlled, serenely poised and all embracing cosmic consciousness as in the case of Hindu conception of dancing Shiva. Thus the Hindu Artist has been able to give a new dimension to the world of art in the universally acknowledged figure of the Shiva-Tandava.

The Dhumar Lena and the Kailashnatha temples are the two other important rock-cut Caves at Ellora. The first one is strikingly reminiscent of the Elephanta Cave dedicated to Shiva with a quadrangular chamber situated at the back of the hall guarded by a pair of gigantic *dwarpalas* attended by female figuarines. Inside, the marriage of Shiva and Parvati is sculpted with characteristic boldness of expression and elegantly conceived form. There is another representation of the dance of Shiva in which Shiva is clad in elephant skin.

The Kailashnatha temple is perhaps the greatest wonder of the Rashtrakuta Dynasty cut from the top block by block 200 ft. long, 100 ft. wide and 100 ft. in height standing in a court-yard 300 ft. long and

175 ft. wide. This is the sole example of a single temple on such a gigantic scale cut from the rock and, according to Percy Brown, the plan of the Kailashnatha temple approximates in area that of the Parthenon in Athens and its height is one and a half times that of the Greek masterpiece. Therefore, by another standard of artistic and aesthetic judgment this is perhaps the greatest achievement of Hindu engineering skill coupled by artistic merits. The temple consists of four parts—the main shrine, the entrance gate to the West, an intermediate shrine for Nandi and the cloisters surrounding the court-yard. A lofty plinth 25 ft. high forms the base of the temple and the whole edifice is built on an imposing frieze of elephants and lions of considerable size giving an sense of moving Ratha. Architecturally, the temple is a harmonious combination of well-known elements of temple architecture—the pilasters, niches, cornices and Vimana. There is a three-tiered tower with a projected gable front surmounted by a shapely cupola reaching up to a total height of 95 ft. Five miniature shrines are grouped around the base of the main temple. A cella and a vestibule and a pillared hall 70′ × 60′ with 16″ square pillars arranged in groups of four each in the four corners complete the interior of the temple. In the main shrine the panel of Durga, slaying the buffalo-demon, shows a powerful depiction of the mythological theme effectively depicting the combination and heroism of the contending forces. The Goddess Durga, being the Shakti of Shiva, comes out victorious in destroying the evil demon metaphorically representing the triumph of good over the evil. Other panels depicting Ravana trying to lift mount Kailasha and various small relief panels depicting the epic story of Ramayana complete the sculptural embellishment of the Kailashnatha temple.

ART OF VIJAYANAGARA

Vijayanagara, the city of victory, was founded in 1336 on the Tungabhadra river and continued to flourish for two centuries as the last of the Hindu State to resist Muslim invasions. The early

temples of Vijayanagara, namely Ganigitti, Jainanatha, Chaityala Hemakuta, were built in the Yadava style. The most prolific and outstanding examples of the art and architecture of Vijayanagara known as the golden age of the Vijayanagara Empire belong to the sixteenth century. The royal structures of the citadel including the terraces of the palaces remained adorned with long bas-reliefs, friezes which are lively and dynamic in style sometimes showing Pandyan and Hoysala features. The temple of Hazara Rama served as a royal chapel to Hindu King, Krishna Deva Raya in 1513 A.D. and among the famous sixteenth century temples is the Vitthala temple dedicated to *Vishnu*. This temple has cloisters surrounding the Mandapas and is characterised by three gopurams at the entrance. Stylistically speaking, the bas-reliefs of Vijayanagara have the same characteristics of florid carving of the Hoysalas with greater exuberance and new elements were added to this. The new element consists of a subsidiary shrine from the main shrine dedicated to the God's chief wife as well as a marriage hall known as Kalyana Mandapam where the images of gods and goddesses were ceremonially united on the festival days. Another important feature from the point of view of style is the delicacy in the carving of the pillared halls in which the columns become pieces of sculptures on their own rather than edifices supporting the top of the temple. Such elaborate ornamentation coupled by leaping horses characteristically vigorous and energetic with leogryphs and other fantastic monsters characterised the brilliant imagination of the Vijayanagara artist; and the Vitthala temple at Hampi is the best example of this style from the point of view of architecture.

The temple itself is a unified structure erected in a courtyard 500 ft. × 300 ft. in dimension, surrounded by a triple row of pillars around the courtyard. The three gates on the east, south and north are surmounted by *gopurams* and the central shrine of *Vishnu* is one-storeyed rising to 25 ft. in height.

The three components of the temple are : the *garvhagriha* (main sanctuary), the *mandapa* in the middle and the *ardhamandapa* or the open pillared portico. These porticoes have double flexured eaves and the whole pavilion is built on a plinth 5 ft. high. The 56 pillars, each 12 ft. high are hewn out of solid rocks and granite with intricate sculptural compositions mentioned earlier. The beauty of these sculptural entablatures of the portico is best expressed by Fergusson thus, "the boldness and expression of power displayed in the design and carving of columned portico is nowhere surpassed in the building of its class in the whole of South India."

Facing the eastern entrance is a Ratha or temple car built entirely of stone with stone wheels which are highly realistic. The craftsmanship of this Ratha shows the same dexterity and skill in design as well as ornateness of the carving in the best Vijayanagara tradition.

9. Art of South India

PALLAVA TEMPLES

(600—888 A.D.)

IN INDIA, south of the Vindhya Mountains, temple-architecture of the Hindus developed on two distinct styles—Dravidian and Chalukyan. In the last chapter we have discussed the Chalukyan style. Now we propose to discuss the Dravidian style beginning with the Pallava Dynasty.

During the post-Gupta period, the first important architectural style developed in the groups of temples, Pagodas, rock-cut sculptures at Mamallapuram and Kanchi under the reign of the Pallava Rulers.

The rock-cut style flourished about 600-700 A.D. at Mamallapuram consisting of two groups of monuments: the pillared *Mandapas* (halls) and the elaborate Monolithic style known as Rathas. The Mandapas are open pavilions excavated into rock with one or more cellas deeply cut into the rock wall. The massive pillars of these rock-cut shrines or Rathas were built in the reign of Mahendravarman and the shafts of these pillars are octagonal in shape with upper and lower parts ending in squares. There are heavy brackets of immense size in front of the facade consisting of a row of pillars 7 ft. high. Apart from Mamallapuram, rock-cut shrines flourished earlier in South and

North Arcot, Tiruchirapalli, Chinglepet, Krishna, Guntur and Nellore.

Mamallapuram built between 640 and 690 A.D. was founded by Mahamalla group and has distinct Pallava characteristics which influenced later Pallava style in South India. In the seventh century, cave temples continued to be the fashion while free standing monolithic style had to compete with the former. The heavy massive pillars were replaced by slender columns with ornamental designs supported by squatting lions. A new trend of pyramidal structure became prominent with pillared halls mounted one upon the other rising from the sandy surroundings at Mamallapuram.

Indian temple-architecture and its variations have been classified by Havel and Fergusson and also according to the Manasara, into three main groups. This classification based on stylistic variations is geographical. The Northern style is marked by the curvilinear sikhara known as the Nagara type, the Southern with a terraced pyramidal tower of which only the dome is called the sikhara known as Dravida type and the Central combining both types of peculiarities of their own, known as the Vesara type. Therefore, the shore temple at Mamallapuram and the temples of Kailashnatha and Vaikunthaperumul at Kanchipuram belong to the Dravida type. Among the rock-cut sculptures chiselled on granite boulders on a gigantic scale is Arjuna's penance also known as the Descent of the Ganges. This panel with curvilinear rhythmic form of the cosmic world consisting of men, animals, gods, Flora and Fauna characterise early Pallava style. The mythical legend of the descent of the Ganges is an awe-inspiring event attended by all with wonder. The minute details of animals, like monkeys as well as the flying angels and goddesses give it an aura of mysticism. The whole panel is in bold relief attaining movement and delicacy of rhythmic form unequal in Indian art. It might be said that such a gigantic conception can even be compared to the cosmic imagination of Michael Angelo's Frescoes of the Genesis done on the ceiling

of the Sistine Chapel. Both at Mamallapuram and Sistine Chapel we get projection of life beyond the conception of the mundane world, beyond the realms of man leading the eyes of the beholder towards the emerging dynamic thrust upwards away from the earth. Thus it is essential for us to grasp the essential aesthetic norm of Hindu art characterised generally by sensuousness of human form, but sometimes transcending beyond the sensuous world probing the mystery of "elan vitale".

There are groups of monuments including ten Mandapas or excavated halls besides the so-called seven Rathas of which only one pagoda is still intact at Mamallapuram. These Mandapas are generally 15 to 20 ft. high and their peculiarity lie in the conception and design of the pillars, role-corniches and harmonious blending of figure sculptures with the architecture. In fact, according to the great art historian, Dr. William Cohn, essentially Indian temple-architecture is art of the builder. Therefore, everywhere we find more sculptural quality in the architectonic pattern of Hindu temple than the essentially tectonic sense of them. The Pallava Rathas superficially took the pyramidal shape. This observation of Dr. Cohn is very true, generally speaking, regarding the whole range of Hindu temples, because neither the dome nor the arch with their tectonic balance characterises Hindu temples. Essentially the temples are gigantic sculptures representing the cosmic world within its precincts. There are representations of the Goddess Durga killing the buffalo-demon Mahisha as well as the boar and Dwarf incarnations of Vishnu at Mamallapuram. They are all characterised by a boldness of approach and monumental quality delineating harmony and strength. The Pallava capitals with its lion motif at its base and fluted shaft with beautiful curves of melon and the lotus motif above and the wide abacus are really elegant in their conception. Among the Rathas, derived from Buddhist Viharas, are the Draupadi Ratha, Dharma Raja Ratha, Bhim, Ganesha and Sahadeva Rathas all featuring the story of the Indian epic Mahabharata. According to

Percy Brown, "These figure-subjects of Mamallapuram are endowed with that same passionate spirit which pulsates in the Christian art of Europe of the corresponding date, but with even finer feeling for form and more experienced craftsmanship."

One of the notable examples of Pallava architecture is the temple of Vaikuntha Perumal at Kanchipuram built by Nandivarman II about 717-779 A.D. The architecture is Dravidian and the cloisters, portico and the main sanctuary make it an organic composition. The Hindu conception is evinced here more than in the Kailashnatha temple built by Rajasingha. The vimana of the Vaikuntha Perumal is square in plan rising up to a height of 60 ft. from the ground. It is, however, noteworthy that during the final phase of Pallava architecture there were numerous replicas of smaller dimensions built at Kanchipuram based on Pallava style.

ART OF CHOLAS

(850–1267 A.D.)

After the death of King Aparajita the Pallava Dynasty eclipsed and was replaced by Aditya I who was the founder of the Chola Dynasty by the ninth century A.D. The first three hundred years of Chola reign were marked by political strife, nevertheless architectural tradition of their predecessors continued. Two magnificent temples, one at Tanjore and the other at Gangaikondhacholapuram, were the main achievements of the Chola period. The first one, the Brihadeshvara temple at Tanjore, is the culmination of the Chola style with its compelling sense of power and masculine dignity, standing 190 ft. from the ground and was built by Rajaraja (998-1018 A.D.). The temple itself consists of the vimana, ardhamandapa, the mahamandapa and a large pavilion known as Nandimandapa all of which are aligned in the centre of a big walled enclosure 500 × 150 ft. There are pillared corridors running around the inner side of the

enclosure surrounded by an outer enclosure with gateways surmounted by gopuram. The imposing vimana rises perpendicularly to a height of 50 ft. and tapers off to a height of 190 ft. ending in a Cupola with pleasing proportion in design on the top-most tier. The vertical axis of the vimana is broken by thirteen diminishing tiers forming into a pyramid resulting into an architectural texture of great beauty. The square formed at the top-most tier is broken by a rounded Cupola built on a single stone with ornamented wings on four sides. The neck of the Cupola curves inwards and contrasts effectively with vertical and horizontal lines of the tower adding elegance and strength sensitively to the whole mass.

The great sweep of the pyramidal vimana enclosed by niches gives it a monumental vertical effect and speaks of the tectonic sense of Chola rulers. The temple is dedicated to Shiva.

The other temple at Gangaikondhacholapuram is 38 miles north-east of Tanjore and is almost a counter-part of the Brihadeshvara temple. It has a thousand pillared hall and a concave vimana. The Cholas were also famous for metal casting and figure sculpture and the greatest bronze dancing figures of Shiva belong to the Chola period. This icon of dancing Shiva has been discussed earlier from the point of view of iconography and style.

ART AND ARCHITECTURE OF HOYSALAS

(1110—1295 A.D.)

During the interregnum of the Chalukya period and Rashtrakuta period the Hoysalas came to power in the Western Deccan and Kannada. The Hoysalas continued with the Pallava style in temple architecture modifying the height of the vimana and cutting it down by making the tiers shorter. Slowly the horizontal lines lost their emphasis and the temple at Belur and Halebid became baroque with

sculptural details and ornamentations on the tiers. The rectangular mouldings of the early temples circular in shape indenting into vertical ribs, each rib consisting of miniature shrines piled one upon the other. The cubical cella of the earlier structure became star-shaped in plan lengthening the total wall space on exterior and giving the added scope for ornamentation. Gradually single walled shrines became two-celled and finally multi-celled in the later period of Hoysala Dynasty. Everything from the pillars, ceilings, domes, doorways, jambs, capitals, brackets of walls and the towers received minutest treatment of the Hoysala builders giving it heavy over-ornamented baroque features and subordinating architecture to sculpture. Therefore, the Chennakeswara temple at Belur, the Hoysalaswara temple at Halebid are more sculptural than tectonic in quality, with embellishments of panels from the Mahabharata and Ramayana done in high relief form. There is one peculiarity of Hoysala architecture in the use of black stone.

ART UNDER THE PANDYAS

(1216—1327 A.D.)

The greatest achievement of the Pandyas is the change in architectural style brought about during their rule. The change is in the simplification of the main vimana of the Pallava temple and also in the shape of the gopurams. The Pallava style under the Pandyas concentrated on the main gateways and the super-structure adorning the gopurams of the temples. Therefore, instead of building new temples they changed the architectural surroundings of selected Chola temples giving them pristine sanctity and enclosing them by high walls and enormous towered gateways. The gateways receive the main attention and we find Pandya style in the Virupaksha temple at Pattadakhal and Kailashnatha temple at Kanchipuram. The eastern gopuram of Chidamvaram temple is an example of later

Pandya style as well as the gateways at Tirumalai and Kumbhakonam temples. Another noteworthy contribution of the Pandyas is in the style and designs of the pillars and capitals introducing flower motifs to the design and giving it corbelled brackets overhanging capitals in the shape of a moulded pendant.

10. The Art of Palas and Senas in Bengal and Bihar

(670—1142 A.D. and 1118 – 1199 A.D.)

By the eighth century Buddhism was slowly losing its hold in Southern India and Central India and shifted towards Eastern India in the region of Bengal and Bihar. The Pala Dynasty belonged to the Buddhist religious faith and the greatest artistic achievement was the stone and terracotta sculptures in the temples of Paharpur in Rajsahi District. The class of temple architecture at Paharpur is unique. According to the canons of Indian temple architecture, it is of the Sarbotobhadra type. In this class of temple we have a square shaped quadrangle and a "Chatuhsala" griha *i.e.* four Garva grihas in four corners and four entrances. According to the Shilpa Shastra there should be five terraces with sixteen corners on each terrace formed by two stepped-in recesses added at corners. The temple was adorned with numerous sikharas and spires of small dimensions. The big main temple at Paharpur belongs to this type. In fact, it is possible that temples of this "Sarbotobhadra" type must have existed in India since it is mentioned in the Shilpa Shastras. But, unfortunately, we do not know any such actual temple anywhere else in India. The only existing type of "Sarbotobhadra" architecture are found in Burma namely at Pagan in "That Bingu", "Soyegugy" and "Tiha-Lo-Minh-Lo" and in Java at Prambanam, the temple at Chandi-Loro-Jongrang and Chandi Seva. The big temple at Paharpur has only three terraces, perhaps there were originally two more terraces, which may

have been destroyed in the passage of time. The cruciform shape of the Beam in the main temple with the angles of projection between the arms and its three raised terraces and complicated scheme of decoration of walls with carved brick cornices, friezes of terracotta plaques and stone reliefs are not found in any other developed styles of architecture in India. We cannot suppose that this style evolved from the ancient Buddhist stupa as its symmetrical arms constitute an entirely novel development.

The Chinese traveller Hieun Tsung, in his account of his visit to the Pundravardhana country, stated that he found the largest number of monks there belonged to the Jain Nirgrantha persuasion while he noticed only about 100 Brahminical temples and 20 Buddhist monasteries. Some of the Buddhist Monasteries can perhaps be identified with the remains at Bihar and Vasu Bihar which are situated four miles away from the city of the Mahasthana. There is no mention of the lofty temple or monastery at Paharpur in the intinerary of Hieun Tsung. Therefore, we may conclude that there were no Buddhist establishments at this site in the seventh century A.D. We have the evidence of the author of "Pag Sam Jon Zang" who distinctly refers to the lofty Vihara built by Devapala at Somanpuri[27] (at present Paharpur). The monks hailing from Somanpuri and other well-known centres of Buddhism such as Nalanda and Bodhgaya also point to the flourishing condition of the vihara in the tenth and eleventh century A.D. So we can conclude in respect of the finds at Paharpur that some sculptural and epigraphical remains of period earlier than that of the Palas, that the main fabric of the Paharpur monastery should be attributed to the time of the early Pala Kings in the later part of the eighth century A.D. We may also deduce that Eastern India had a strong hold of Buddhism and the great monastery at Paharpur continued to flourish almost up to the Muhammadan conquest of Bengal. The dating of the stone sculpture is a

[27] Ep. Ind. Vol. XXI, p. 97.

very complex one. The main monastery or sangharama was founded by Dharmapala in the eighth century A.D. However, this original monastery had no ornamental[28] pedestals as we know from the excavation of the original floors of remains wherever such excavations were possible owing to the absence of later remains above. The pedestals that appear are associated with thick concrete floors and broad doorways which exhibit inward splay enabling the door to be properly supported, when, open in the thickness of the walls. These characteristics should be considered as belonging to the second period of work on the monastery when the establishment was at the height of its glory. It is rather unfortunate that we have no evidence of the date in the second phase of work anywhere at Paharpur. But we can safely conclude that the second period was later than the eighth century A.D. We have parallel of such renovation and embellishment and an inscription [29] at one of the Nalanda monasteries belonging to the eleventh and twelfth century A.D. recorded by a monk named Vipulasri Mitra who mentioned that this monk carried out a programme of extensive renovations of inner and outer sections of the four-fold monastery, which was a "singular feast to the eyes of the world." The only material that might offer some vague indication of the date of the Paharpur renovation consists of three copper coins showing a bull on the obverse and three fishes on the reverse; two coins belonging to the well-known type of Vigrahapala.[30]

It may be as well pointed out that although Paharpur is a Buddhist establishment its decoration is largely based on legendary material that we are accustomed to regard as Hindu. In the time of Pala Kings of Bengal, however, this was by no means exceptional.

---

[28] M.A.S.I. pl. XXXIII, D, No. 55.

[29] Ep. Ind. Vol. XXI, p. 97.

[30] M.A.S.I No. 55, Pl. LVIII G.

For there was so close a rapprochement in doctrine and cult between the Hinduism and the Buddhism of the time and so intense a competition, that there was much common ground between the two faiths—although the Pala Kings were Buddhists they were also tolerant, so that Brahminical and Buddhist establishments flourished side by side.

After the Palas, Senas came to the throne of Bengal and they were believers in Hinduism of the Brahminical order. Therefore, during the twelfth and thirteenth centuries many stone and terracotta sculptures were built of the God Vishnu and the Sun-God—both being popular with the ruling monarchs of the time. Stylistically, however, Pala and Sena sculptures were heavily ornamental in design and baroque in feeling.

11. A Systematic Survey of—

AMARAVATI, KARLI, ELEPHANTA, BHAJA, AIHOLE, KHAJURAHO, ARAK, MAMALLAPURAM

IN THIS chapter a short summary of caves and temples belonging to the different periods of Indian History of Art will be dealt with for the benefit of the students. These short summaries will give a bird's eye view of the important places with their historical importance.

AMARAVATI

Amaravati is situated on the right bank of the Kistna river and was the capital of Andhra Dynasty and served as a very important Buddhist centre from first century B.C. uptil the end of the third century A. D. In this city was built a large stupa measuring 164 ft. in diameter whose brick structure was sheathed in carved marble slabs. The stupa was destroyed by early 19th century A.D. by a local Raja and the bas-reliefs were rescued and transferred to the British Museum and Indian Museum, Calcutta. It originally consisted of a massive dome resting upon the cylindrical drum and was covered by two friezes, one above the other, with bands of ornamentation. The surrounding balustrade, about 13½ ft. wide was completely covered with carving on both faces. At each of the cardinal points was inserted a gate flanked by crouching lions atop the balustrade it-

self. No toranas were built, instead a row of five columns for each was erected. The inner face of balustrade bore bas-reliefs depicting episodes from the life of Buddha and his earlier incarnations (in the Jataka stories), the scenes following in sequence in a frieze running the length of the balustrades and also in the round medallions in the columns.

The art of Amaravati shows stylistic elegance in both representational and symbolic form of Buddhist Art.

KARLI

The Chaityas of Karli monasteries belonging to the early beginning of the Christian era, are the most interesting and best preserved Chaityas in all of India. Architecturally speaking, the decoration of the Chaityas seems to date from the end of the first century of the Christian era. Karli is situated very near to Bombay and there is an inscription of the son-in-law of Nahapana King at a date of first century A.D. The Karli caves consist of a central nave with two side aisles, an apse and a broad portico. The side aisles are separated by a nave of 15 pillars which are octagonal shafts resting on bulbous, vase shaped bases, each bell-shaped capital supports a stepped pyramid in reverse, which in turn supports a horse and rider facing the side aisles and also facing the nave of the two kneeling elephants mounted by couples. The undecorated octagonal pillars are plain hemispherical domes with neither capital nor base, they stand behind thestupa cut from the rock and these hemispherical domes, resting on the cylindrical two-storeyed drum and capped by a harmika or a small pavilion supporting a wooden umbrella. Three doors surmounted by a horseshoe-shaped aperture, lead to the portico through which a very broad opening of the same shape admits light. The facade is adorned with large high-relief carvings depicting the donors in pairs ; and the style of carving is very similar to those at Amaravati. During the Gupta period many figures of Buddha and Bodhisattvas

were added. The main gate with two large pillars have four capped lions on each side.

ELEPHANTA

Elephanta is located about eight miles away from Bombay in the bay of the Arabian Sea in the island of Elephanta. These caves are shaivist temples of the post-Gupta period dating probably from the seventh century A.D. Architecturally, they were built on the model of Buddhist Viharas consisting of a great central hall supported by fluted cylindrical pillars resting upon a high cubical base surmounted by a turban shaped capital and supported by an entablature. The access to the cave is afforded by three porticos, the main one facing the north and the others towards the east and the west. All these sculptures are represented in high relief form and the most important one is a dancing Shiva in the main hall which consists of gigantic three-faces of Shiva known as Trimurti. The Trimurti depicting metaphorically the three unities of the God and also representing the triple nature of aesthetic consciousness is perhaps the most important sculptural relief at Elephanta. The Trimurti is imbued with grandeur, strength and majesty.

BHAJA

Belonging to the same period as Karli *i.e.*, the first century A.D., are the eighteen caves at Bhaja a few miles away from Bombay. The most interesting is the Chaitya No. 12 which is extremely simple in structure and is typical of the early period. The facade of the Chaitya halls affords entry by a horseshoe-shaped doorway provided with wooden roof. Within, the vault was probably covered with round panels in wood and was supported by two rows of pillars with base or capital and tapering slightly towards the top ; the pillars are separated into a central nave from the smaller aisles which were covered by half-barrel vaults. At the back of the central cave was a

small stupa dedicated to Buddha and several Viharas were hollowed out on each side of the sanctuary ; the facade of the last one to the south is adorned with bas-reliefs of Surya and Indra.

AIHOLE

Aihole is situated to the North of Badami (Deccan) and was the capital of the Chalukyas in the seventh and eighth centuries A.D. Numerous temples, about 30 in all, were built there. Also found in the area are great many dolmens, a Brahminical Cave and a Jain Cave. The most interesting of the Aihole temples are those of Ladhkhan and Durga. Ladhkhan seems to have been built in the mid-fifth century A.D. with its plan typical of Gupta architecture of the Sikhara type built on a square with a pillared facade and a flat-roofed portico. The interior consists of a pillared hall. The temple of Durga, dating to the sixth century A.D., is an open structure with an apsidal plan reminiscent of Buddhist Chaityas. This temple is built on a high foundation and consists of a pillared portico with the continued collonade completely encircling the temple, the curvilinear roof-tower was added in later times. Another of the Aihole group was that of Meguti which is unfinished and bears an inscription from 664 A.D.

KHAJURAHO

Khajuraho was the capital of Chandella Kings of Bundelkhand in Central India. Altogether thirty temples were built at Khajuraho between 950 and 1150 A.D. out of which twelve are Hindu temples dedicated to Shiva or Vishnu and the rest are Jaina or Buddhist. The most important is Kandariya Mahadeva temple with a cross-of-Lorraine plan sometimes with Maltese-cross, and the temple of Visvanatha bearing an inscription dating to 1000 A.D. There is a group of six Jain temples at the South-east end of the Kandariya Mahadeva temple. These Jain temples are monotonous in structure

whose interiors contain pillared halls and cella encompassed by an ambulatory. Architecturally, all these temples are conceived in the same style and none of them stands within an enclosure but built on a high masonry terrace at the corners of which are minor shrines. These groups of temples belong to the Sikhara type consisting of a portico or ardhamandapa or a hall or the mahamandapa and the main sanctuary including a vestibule. Each section of the temple with its own roof, separate from the general structure and the entrance portico is low with a dimension increasingly progressing towards the sanctuary. The sanctuary itself is surmounted by a slender Sikhara whose effect of height is enhanced by vertical lines. Parallel horizontal friezes seathe these buildings followed by projections of the walls and are literally covered with high-relief sculptures portraying the amorous couples or Mithunas. These Mithunas are erotes in Indian Art symbolically representing mystic union of the deity and in its transcendental sense symbolising in art the Ananda theory of Hindu Philosophy.

KONARAK

Konarak is situated about twenty miles north-east of Puri in Orissa and belongs to the Ganga Dynasty of Eastern India. The Sun temple, also known as black pagoda, stands on the east-shore and was built about mid-thirteenth century A.D. by king Narasinghadeva. At present it is in ruins with only one mandapa remaining, but it was described at length by Abul-Fadl Allami (court Historian of Emperor Akbar) who saw it while it was intact. The design is typical imitating a processional car or ratha or Surya, the Sun-God. The foundation of the temple consists of a vast terrace on which twelve great wheels are represented ; seven richly harnessed horses four on one side and three on the other flanked on steps leading up to it and the temple's main entrance. The square assembly hall is surmounted by a pyramidal roof belonging to the Sikhara type. The walls are adorned with sculptures, geometric motifs, people, mythical

animals and erotic scenes as at Khajuraho. In the Mithuna figures of Konarak there is subtlety of expression and sculpturally denoting lyrical balance and rhythm especially characterising the style of sensuous feeling in Orissan sculptures.

MAMALLAPURAM

Mamallapuram also known as Mahabalipuram or the Seven Pagodas, is situated on the coast of Bay of Bengal, north of Pondichery, a few miles away from Madras. Mahabalipuram is mentioned as a city in the Periplus of the Erythraen Sea and Ptolemy's Geography. The whole group of Pagodas as well as Dharmaraja Ratha, Arjuna Ratha, Draupadi Ratha, Bhima Ratha and Sahadeva Ratha belong to the seventh century and the standing monuments of art of the Pallava period. There are also caves of Durga, Vishnu, Sesnaga and another image of Durga killing demon Mahisha. The most important is boar incarnation of Vishnu whose peristyle is adorned with pillars supported by kneeling lions and decorated with four bas-reliefs of Laxmi, Durga, Varah and Trivikrama.

Undoubtedly, the most distinguished relief is the descent of the Ganges showing many details—ascetics, pilgrims, animals of all kinds heading towards the sacred water and constituting the charm of the splendid composition. The shore temple was built in the eighth century on the sea-shore and the structural type is the same as Kailasanatha at Kanchipuram with a square-plan with pyramidal roof, before which is the Mandapa including the columns replaced by the rearing lions.

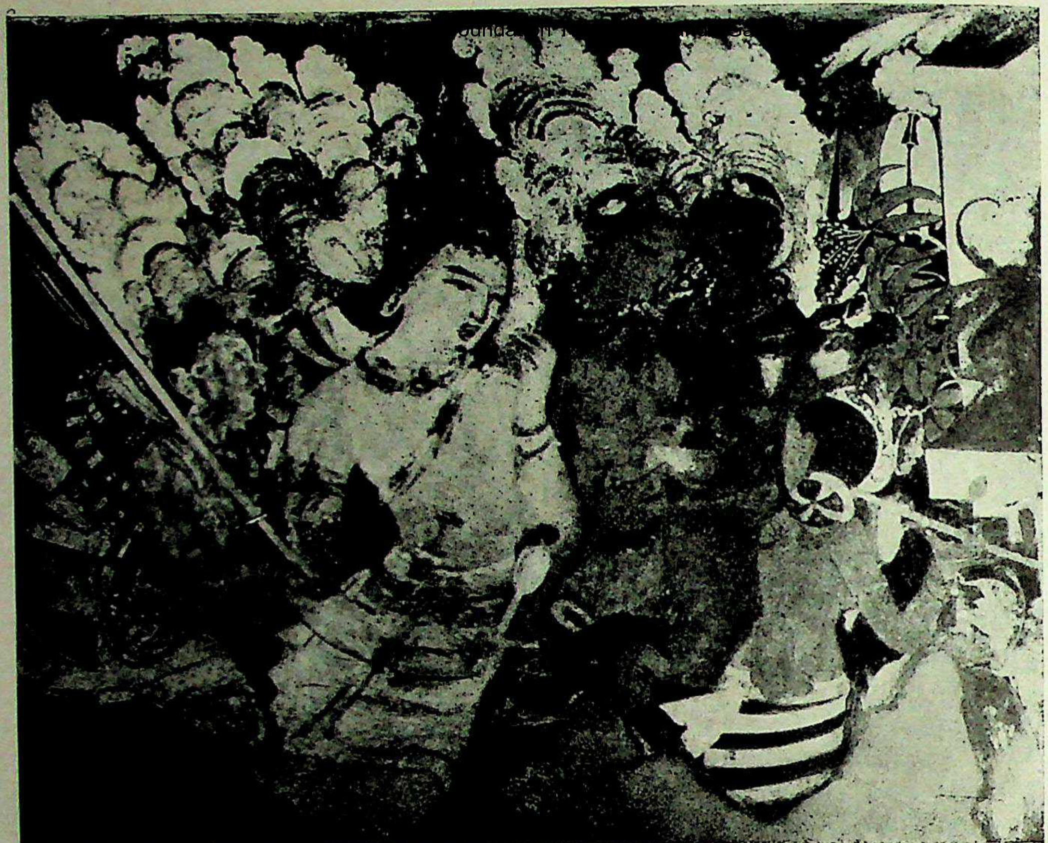
12. Manuscript Illuminations on Palm Leaves and Paper

PALM leaves were used for illuminated manuscript, the type of which became familiar in Western India and were usually associated with the Jains. They were written in heavy black letters or palm strips, about, 10″ × 3″ and frequently illustrated with somewhat schemetic paintings. These pictures are characterised by wiry fluent outlines, and the use of brilliant reds and blues. The faces are much exaggerated and frequently appear in "false profile", a three-quarter view in which the further eye is represented alone projecting in space, without the contour of the further cheek. This style continued with Western India and Rajasthan from about 900 A.D., at least, until the middle of the 15th century, by which time paper was gradually ousting palm leaf as the material for manuscript.

During its last phase this style became somewhat enfeeble. At the same time, there seems to have arisen a demand for illustrated manuscripts of secular poetry, as well as for Jaina religious works. It was probably under this guise that the Krishna poems came to be illustrated. Mr. W.G. Archer [31] states that the earliest known sets of Krishna illustrations are one in a version of Geet-Govinda executed

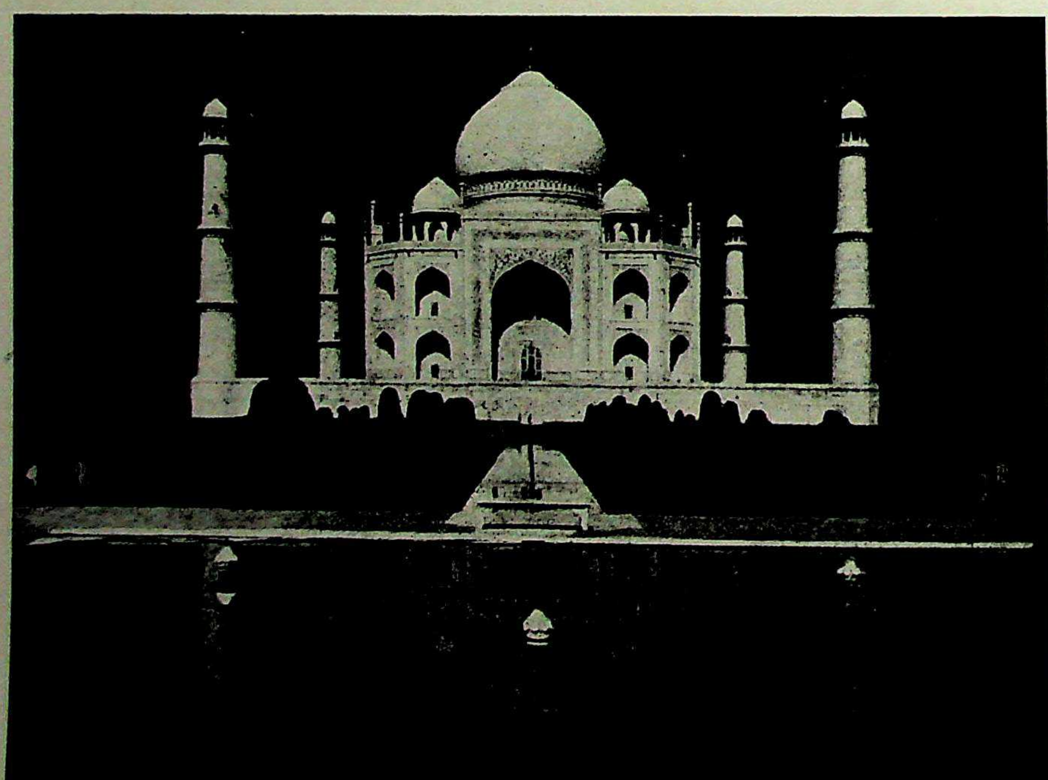
[31] W.G Archer—Loves of Krishna, p. 94, 1957, London.





50

51




॥ टोडी रागिनी ॥



53



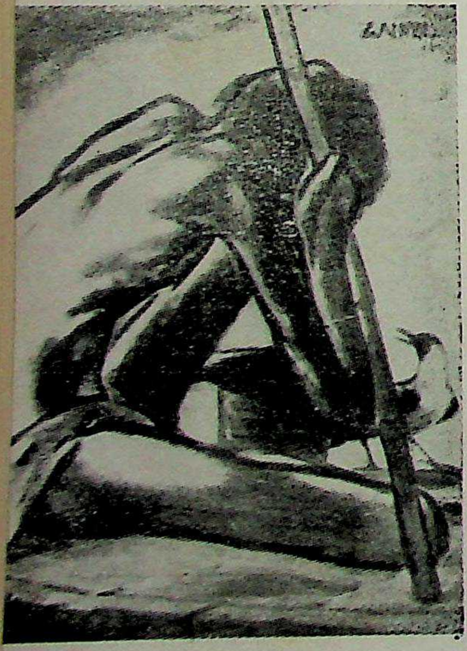


55

57



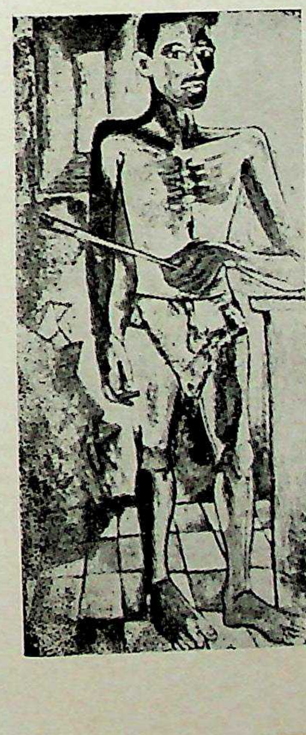
56

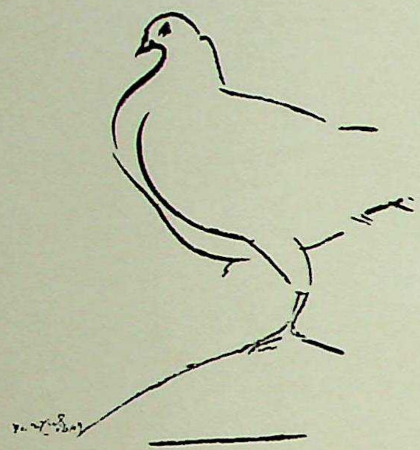




58

59





60



62

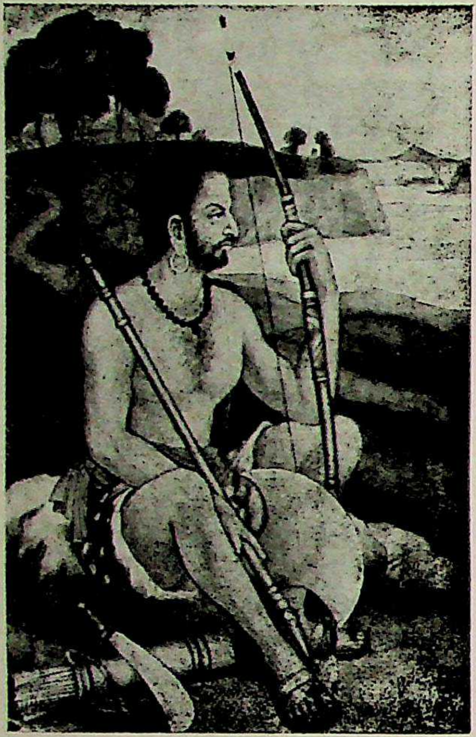
61



63







65

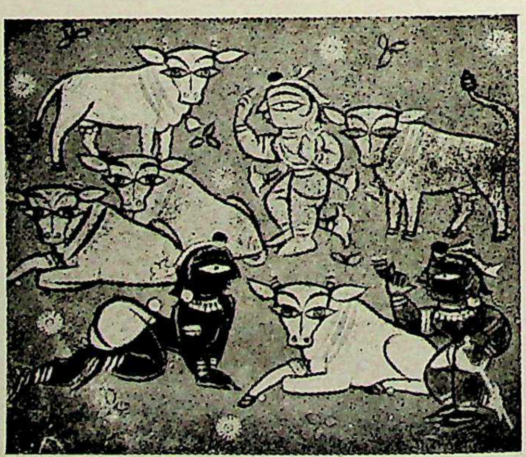


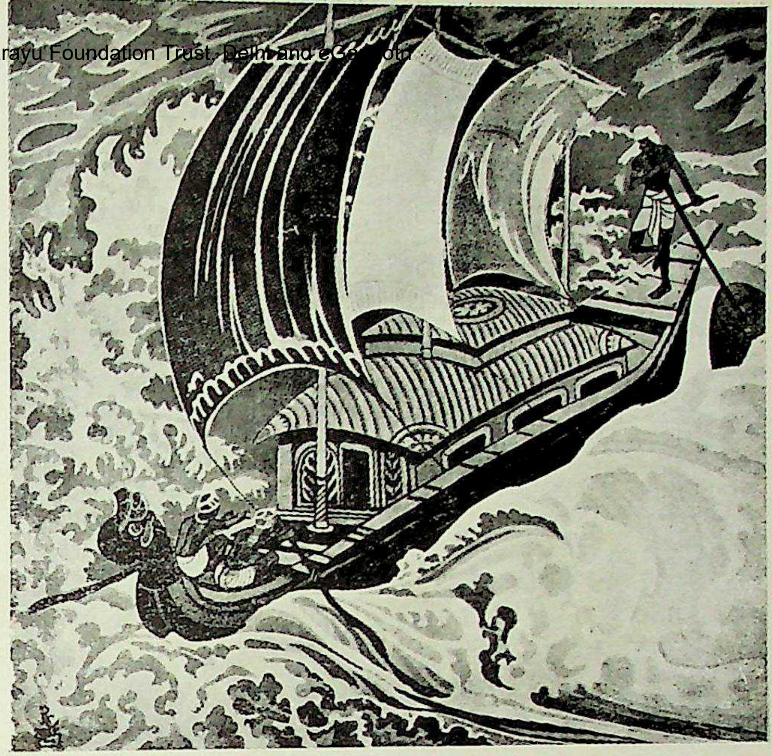
67

66



68



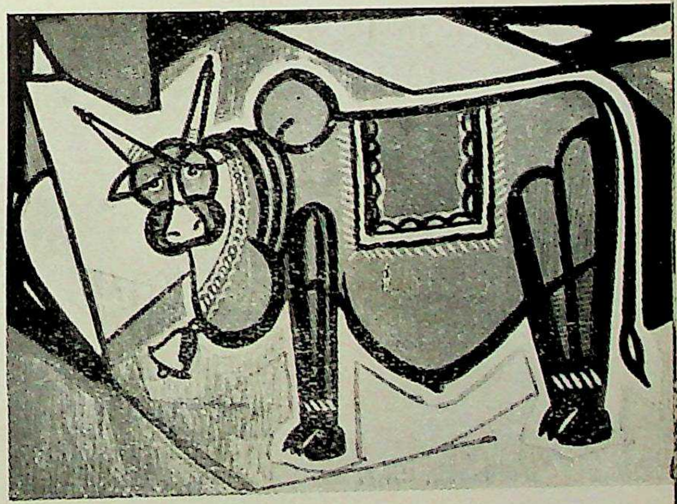


69

70

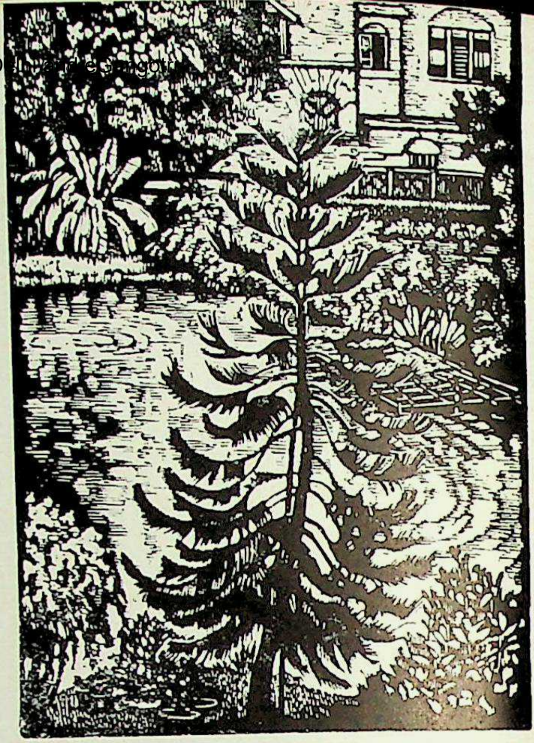
71







72



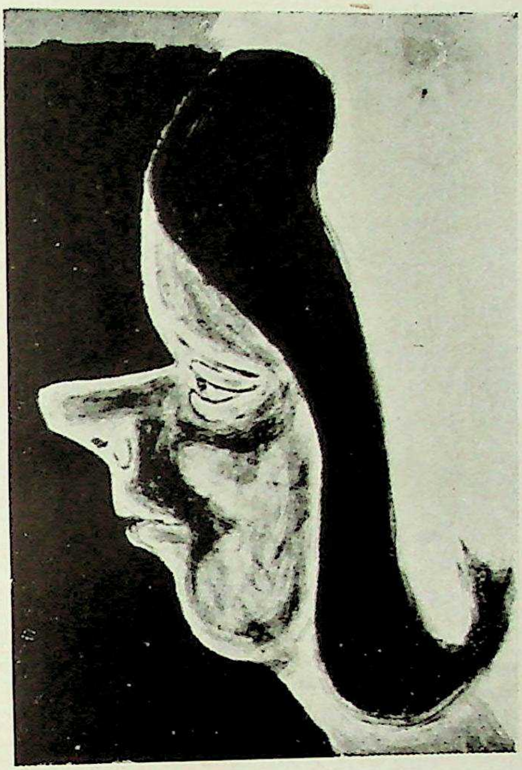
73

74





75



76

77

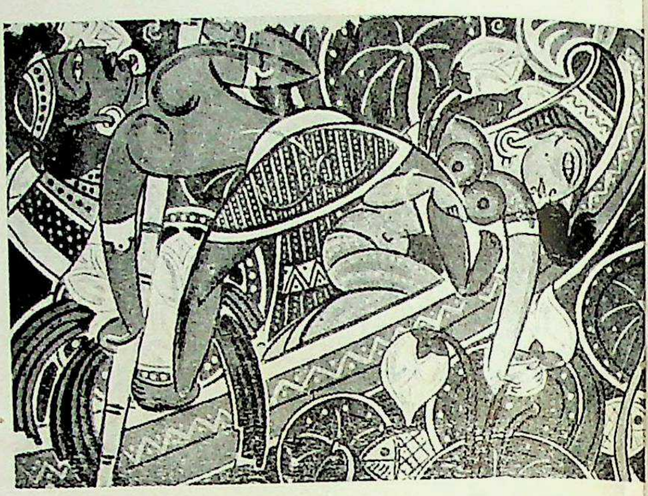




78

79





80

81





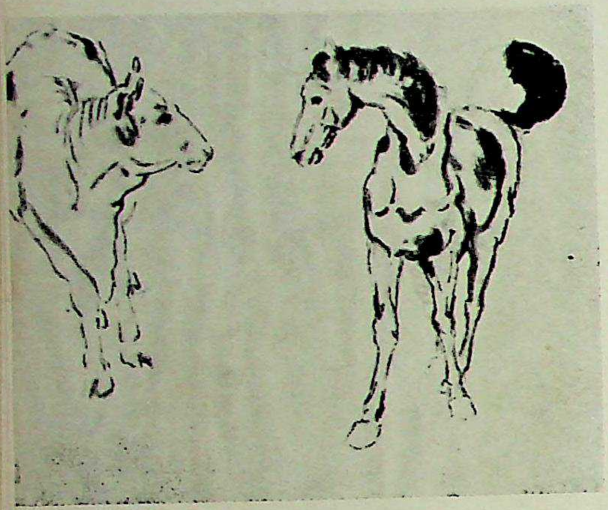
83

82

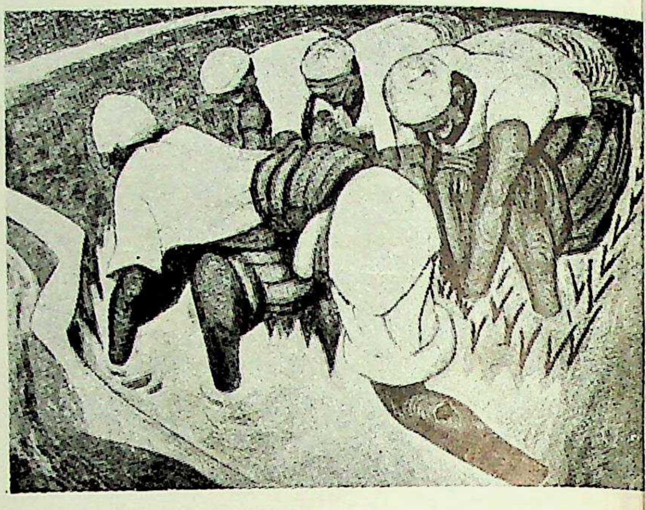


84





85



86



87



88



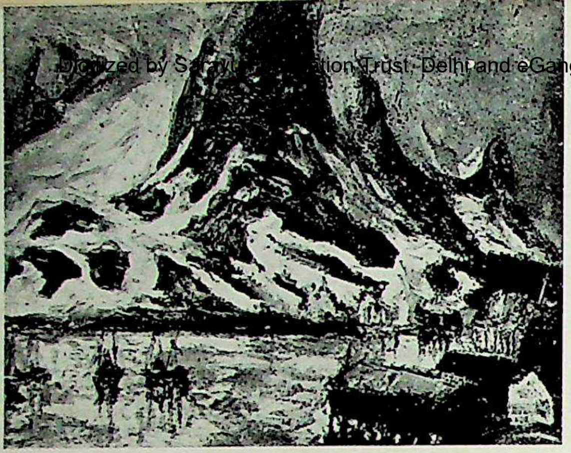
90

91



89



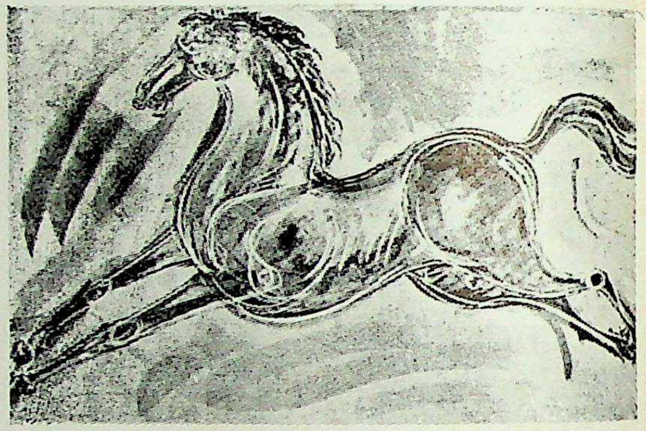


92

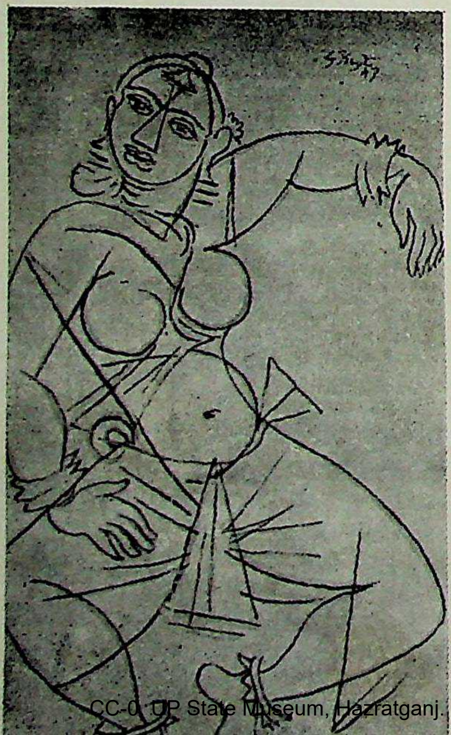
93

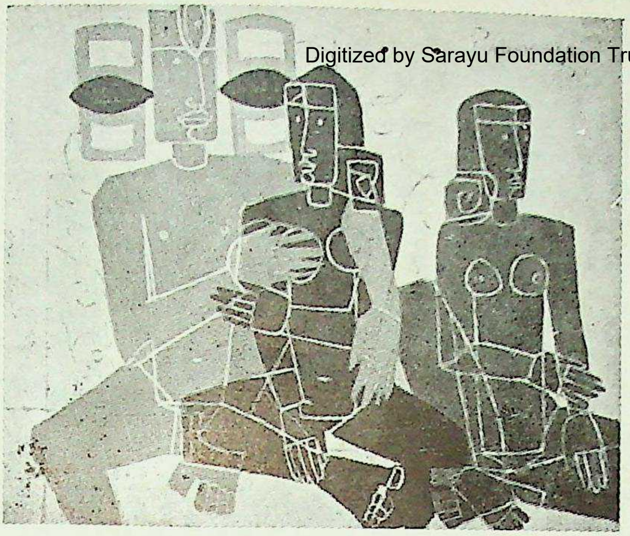


94



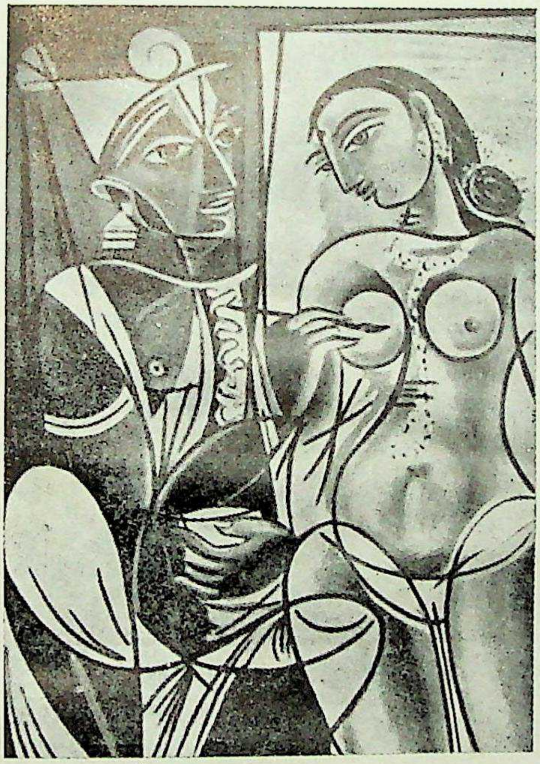
95



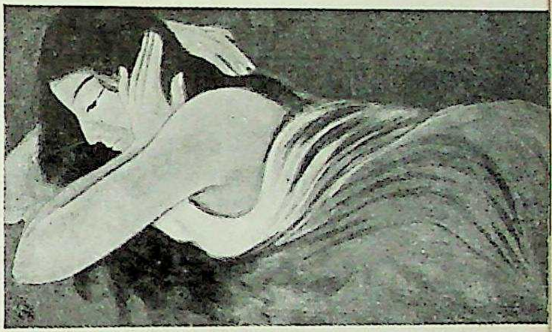


96

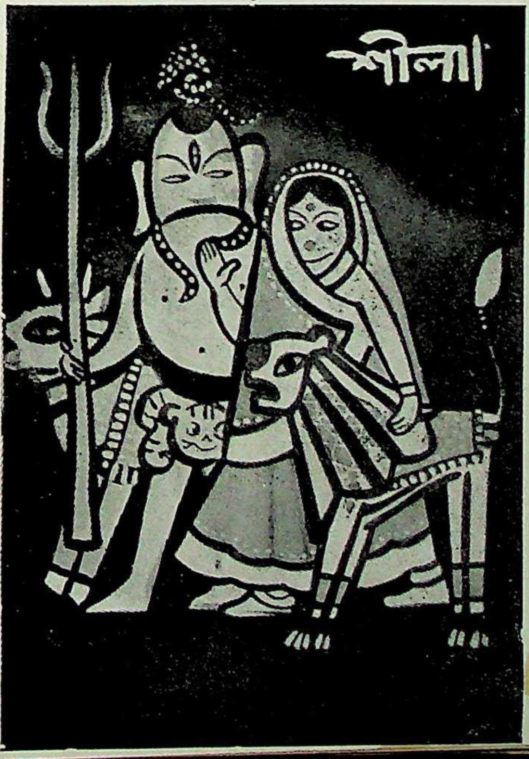
97



98



99





100



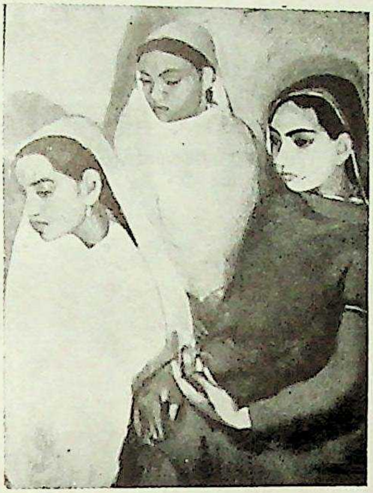
102

101



103





104



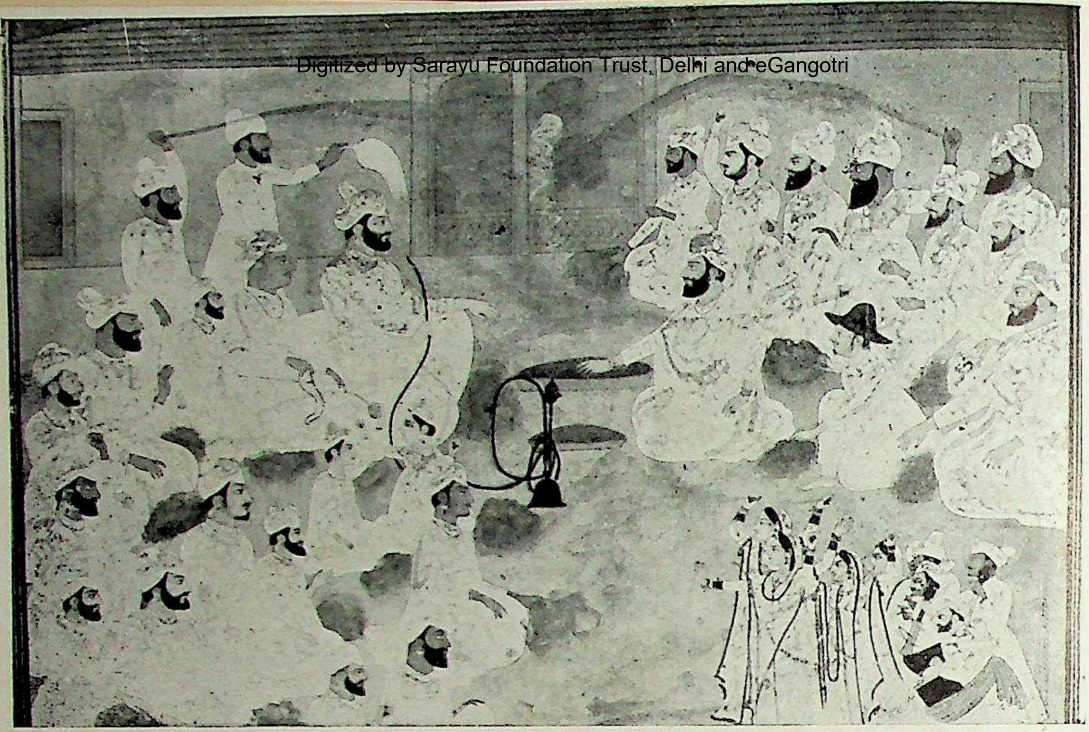
106

105



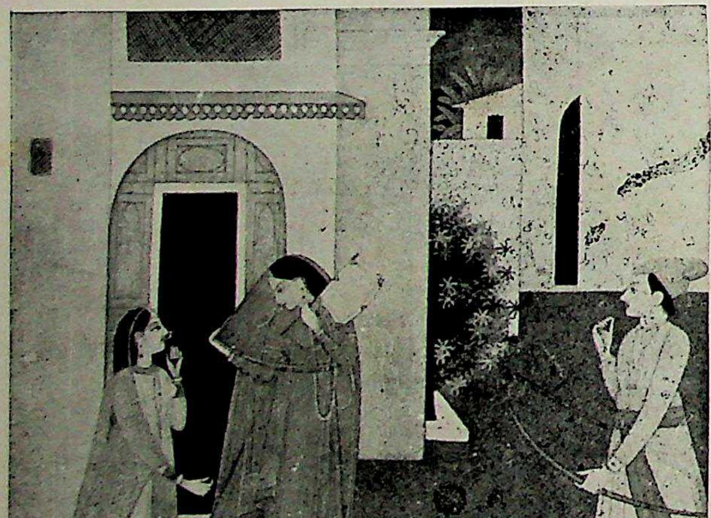
107





108

109



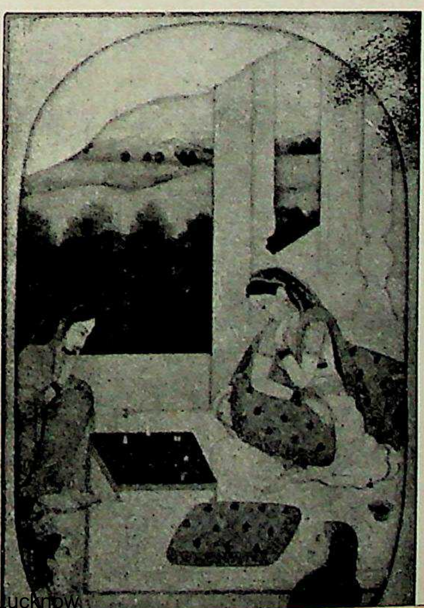


110

111



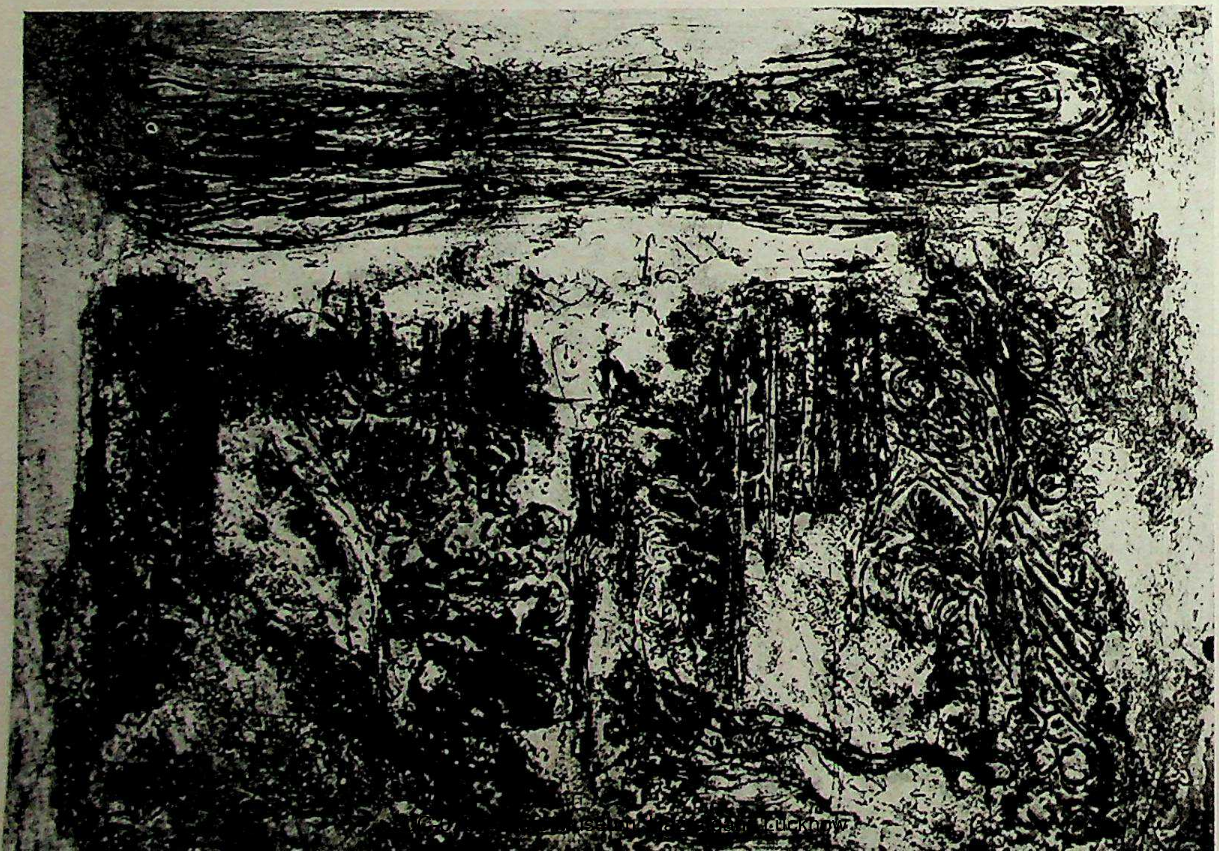
112

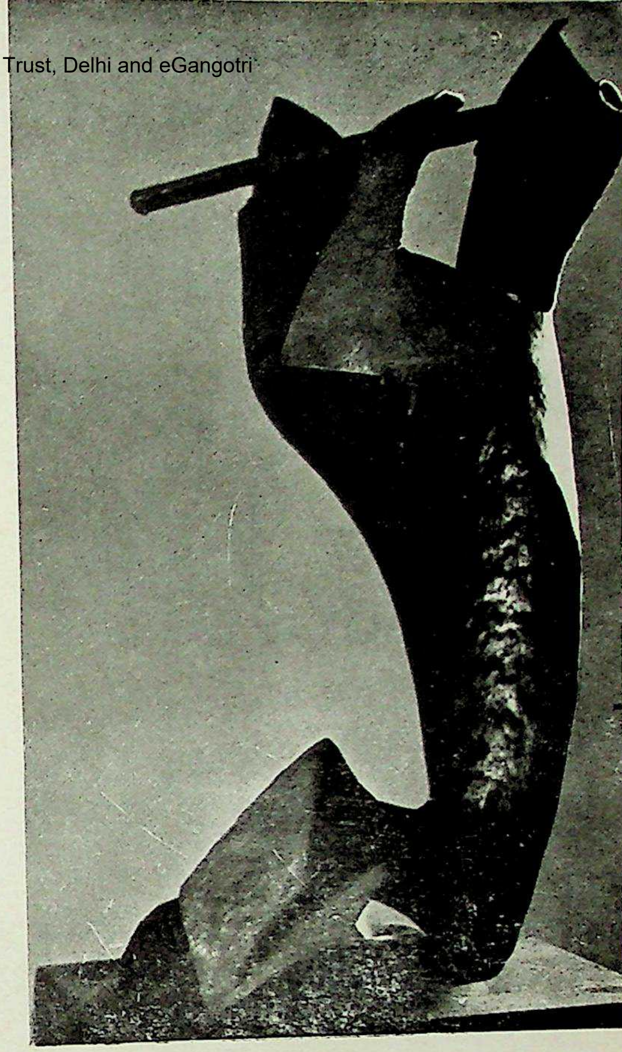




113

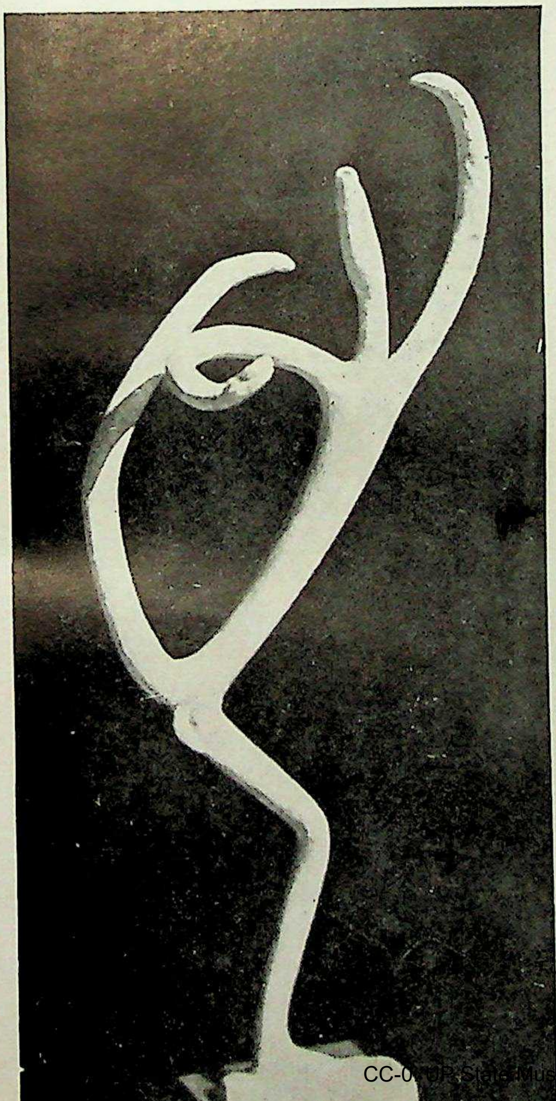
114

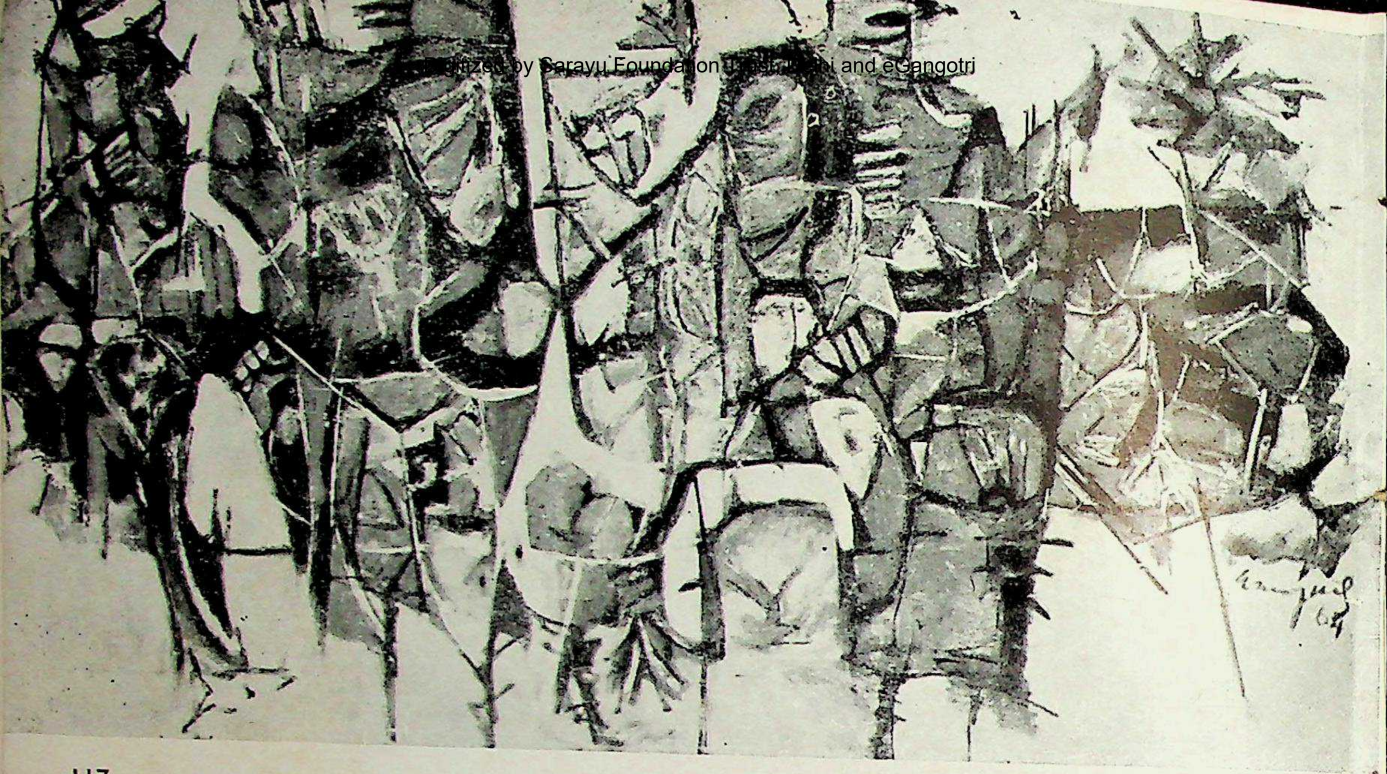




116

115





117

118

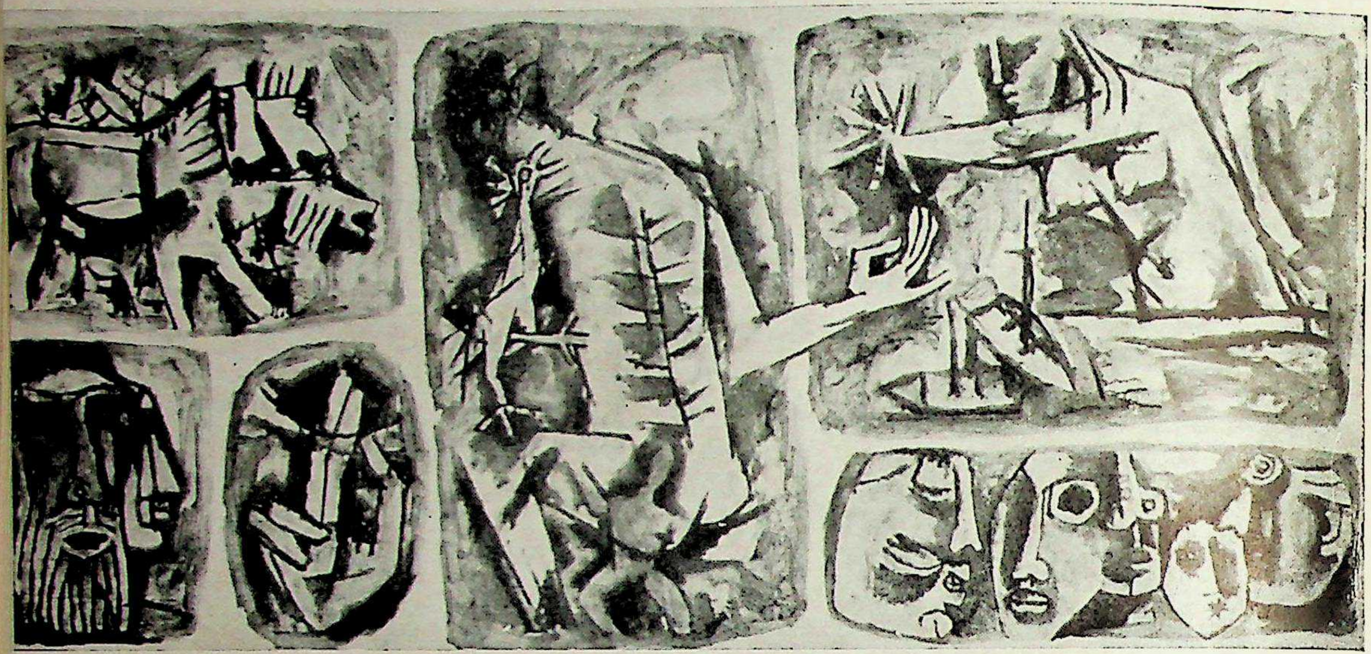




119

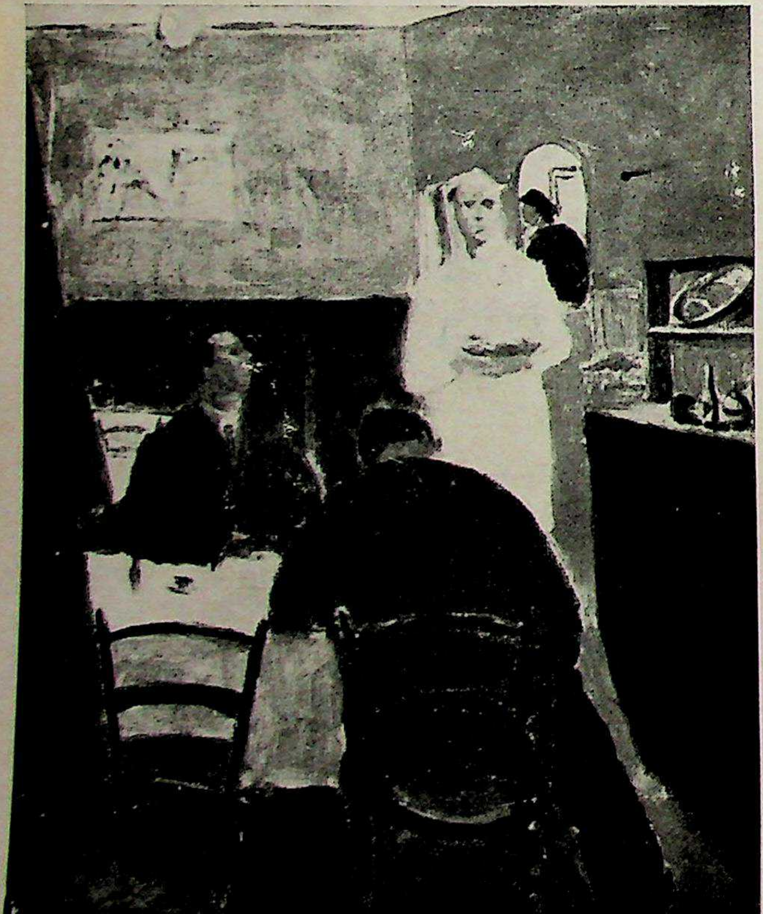
120





121

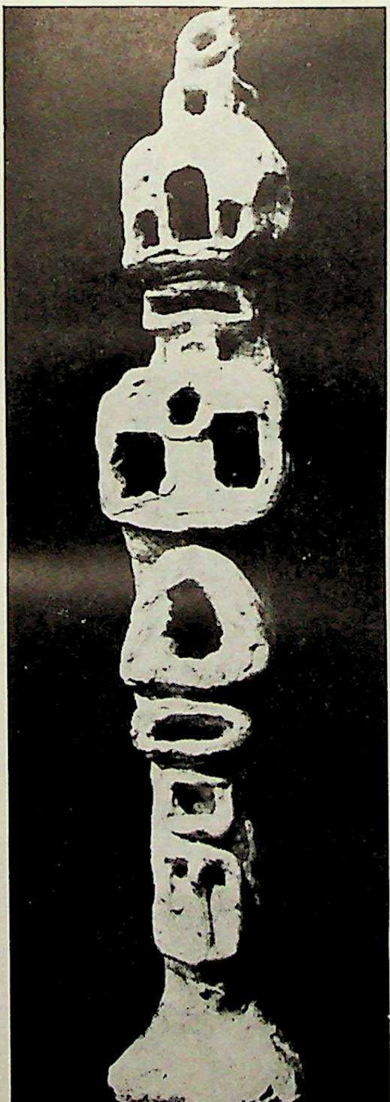
122

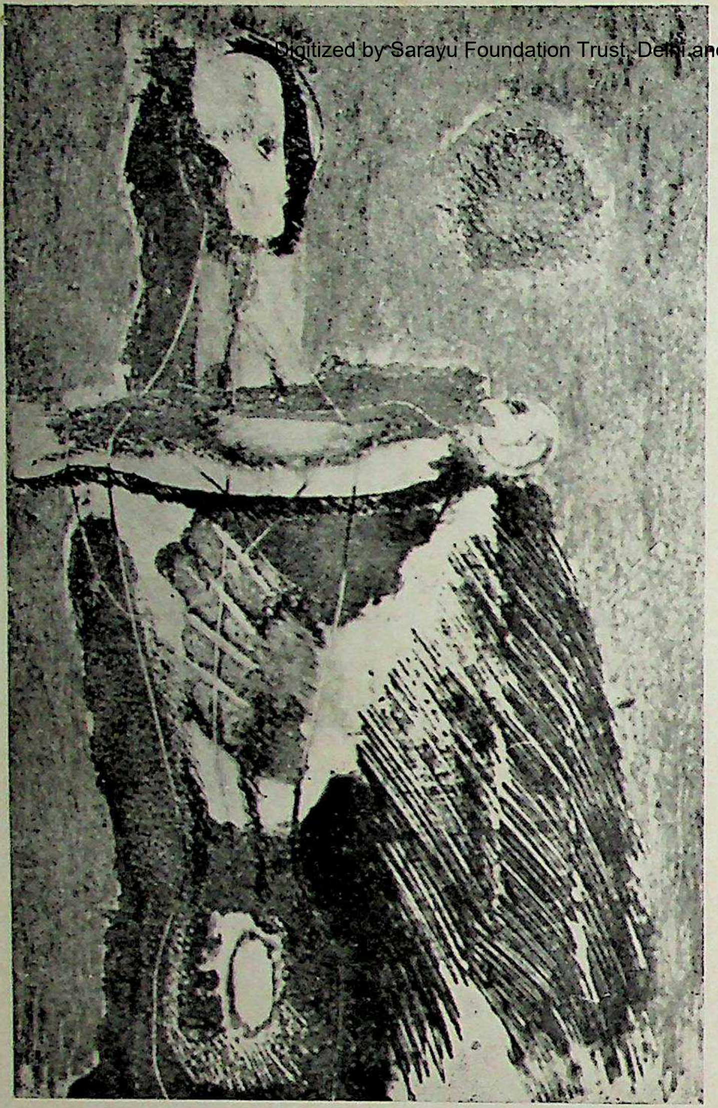




124

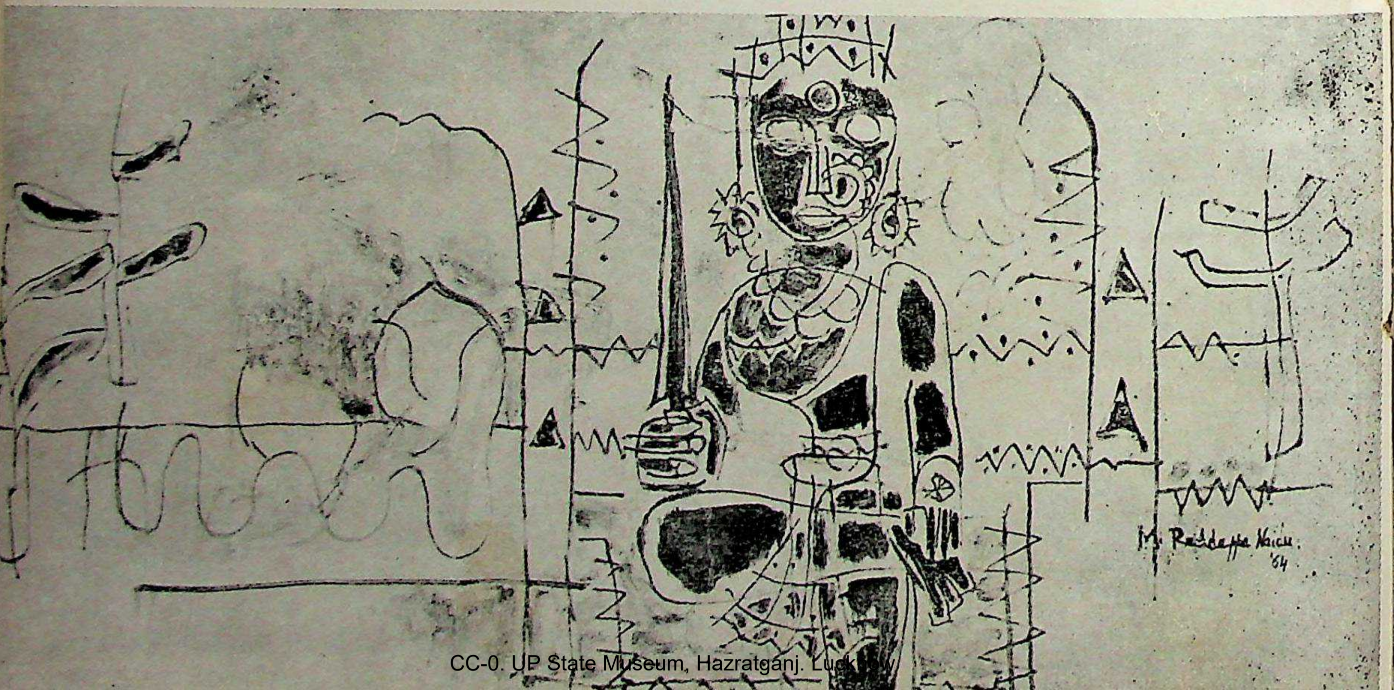
123

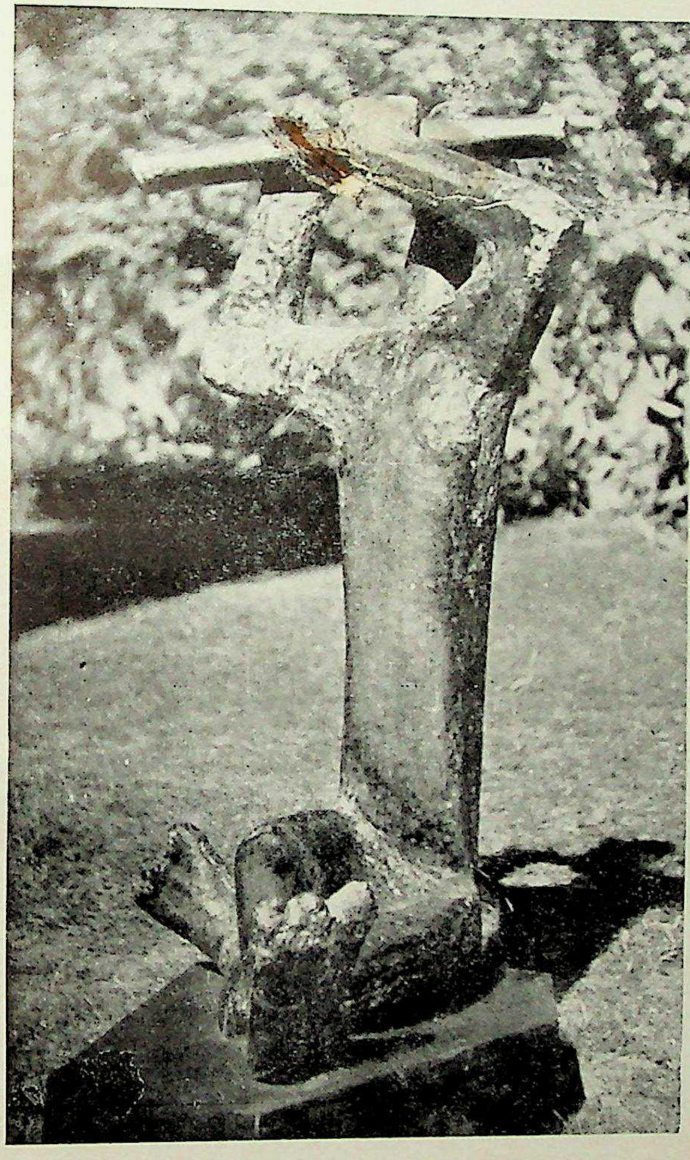




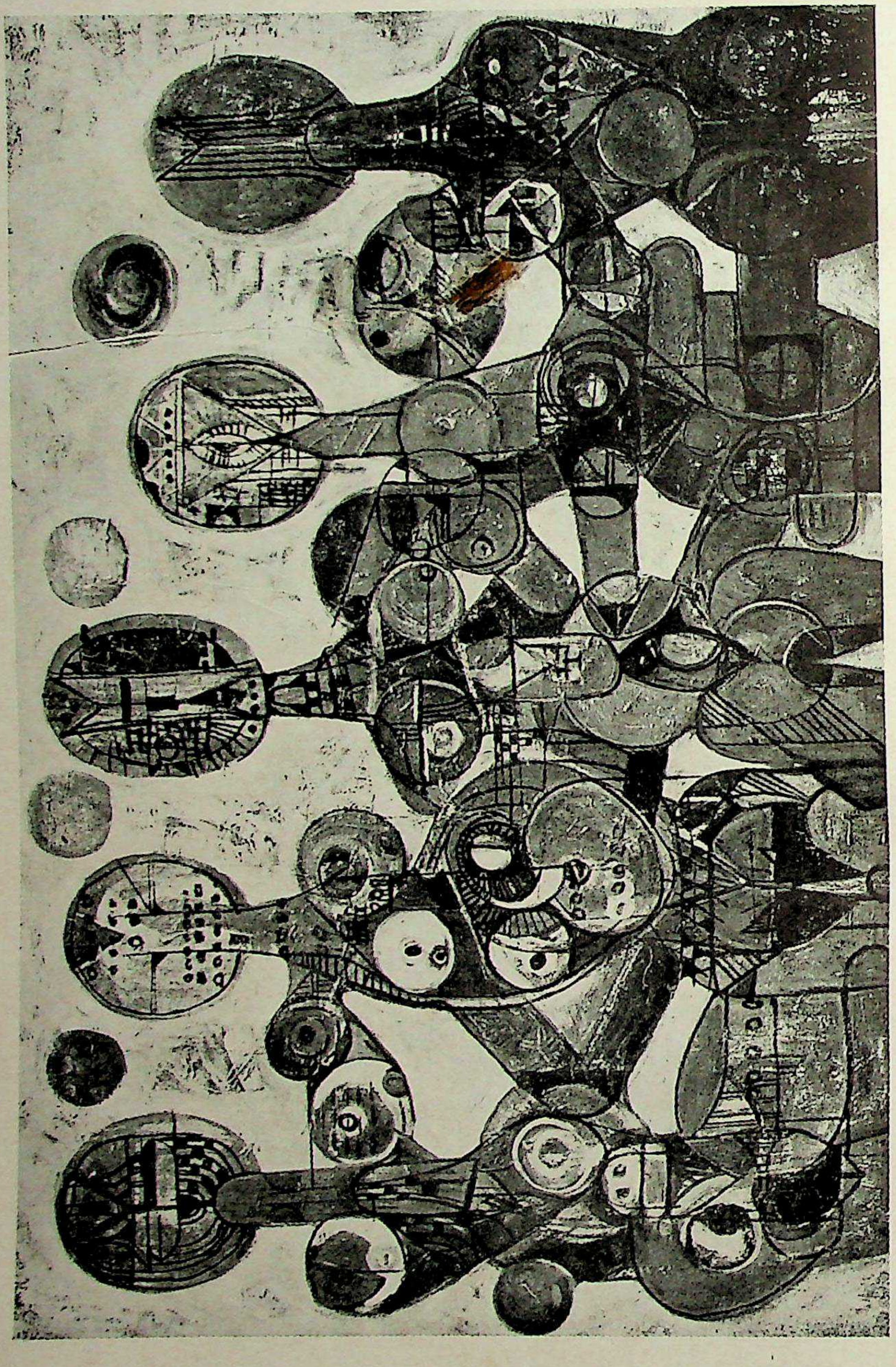
125

126





127



in 1450 A.D. and two closely related versions of Bal Gopal Stuti in Western India.

These works are in a style derived from that of the Jaina paintings. They are, however, relatively crude in execution, and lack the convention of the "false profile" with its protruding eye. Precisely, how palm-leaf manuscript painting developed in Orissa is unknown as yet. [32]

The traditions of Western Gujarati School influenced manuscript illustration and sometimes the expansion of the chest is so much exaggerated that it is often difficult to distinguish a man from a woman. The bulging eye and projected pointing nose are already met with from the 8th century Murals of Ellora, and the Gujarati painting is no doubt an continuation of the early western style referred by Taranath as that of the "Ancient West", perhaps the Rashtrakuta Paramana Murals of Ellora representing intermediate stage in the development. The illustrated manuscript of the Gujarati School of paintings contain illustration of Jaina texts and in most cases, of the Kalpasutra, a work dealings with the life of Mahavira and other Tirthankaras and another poem "the Kalikacharyakatha" which is an edifying tale describing the faithful dealings of the holy monk Kalika with the wicked king, Gardabhilla. [33] Only one example is known of the Kalpasutra illustrated on palm leaf dated 1237 A.D. and is now preserved in Bhandar at Patna [34]. There are, of course, many examples on paper dated to 15th century and others undated

32. M R. Mazumdar—The Gujrat School of painting—Journal of the Indian Society of the Oriental Art, 1942, vol. X, Plates 3 and 4.

33. Full description and illustrations of paintings in Jaina manuscripts are in Hottenman, Coomarswamy 9 (4) and Glasenap.

34. Nahar and Ghosh, P. 696, 706,

and still others of late date.[35] On paper the manuscripts reproduce the same form of the old palm leaves and the illustrations are arranged in the same way. It is noteworthy that the picture in an illustrated manuscript has no organic relation to the page and merely occupies a space left unfilled by the scribe for this purpose ; and it seems to us that the scribe and the painters were always different persons. The style of manuscript illustrations consists of pure draughtsmanship and the colour in most cases is brilliant, but sometimes the outline establishes the facts and this outline although exceedingly facile and careless is very well done and legible. In most cases the execution is done skilfully and some times a tiny thumb nail indicatory sketches in the margins are kept to the finished miniatures. The scenes and circumstances represented produce a considerable variety and the pictorial scenes afford a valuable information among contemporary style earlier than the 15th century and also the manners, customs and costumes of the period. A Gujarati poem entitled Basantabilasa in the possession of Mr. N.C. Mehta belongs to the same School. This manuscript, in the form of scroll, contains verses of the text alternating with painted panels which are altogether 79 in number and fully illustrated. The poem describes the pomps and glories of the spring and the paintings are executed in a lyrical character and stylistically speaking, they are identical with those of the religious manuscript of the earlier period and may have been done by the same artist. The Colophon of the Basantabilasa gives the date as 1415 A.D. and the locale as Ahmedabad.

Jain themes continued to be portrayed in manuscripts beween 1450 and 1575 A.D. and slowly in the 16th century demand for secu-

35. Beside those in Boston there are good examples in India Office Library and the British Museum, in the Museum Fur Volkarkunde and the State Library, Berlin, in the Freer Gallery, Washington, USA and in the Collections of P.C. Nahar and A. Ghosh, Calcutta and of P.C. Manuk, Patna as well as others in Patna Bhandars.

lar poetry became urgent and a series of manuscripts dated to 1598 to 1610 to the tenth book of the Bhagavat Purana and the Gitagovinda respectively were executed. Stylistically, however, they are closely rooted to the Jain style, although the illustrations are more lax and sprawling in these works. The three quarter view and the protruding eye are abandoned and replaced by a sharpness of outline and sloven crudity. These mansucripts were produced in Rajasthan and probably commissioned by princes of the State, who acted as patrons. There was another type of manuscript illumnation following the 1465 Kalpasutra, mainly the Gita Govinda manuscript of 1590 produced at Jaunpur in Eastern India. Western Indian style continued to exert influence and heads were more squarely shaped and the eyes were larger in proportion to the face and the ladies' drapery were fanned in angular swirls. These illustrated versions and passionate love poetry were done under the Muslim ruler Husain Shah of the sixteenth century and in treatment there is a slashing boldness and a change characterised by the abandonment of the three-quarter profile. The episode is detailed with flat red background and there is a definite sophisticated charm delineated in the treatment of feminine form showing the essential romantic spirit of secular poetry in artistic form. Sensuality was further enhanced by the larger breasts and the jutting-out skirts and the curve of the haunches of the ladies represented in these manuscripts.

For the next period of manuscript illuminations between 1570 and 1605 we must refer to the Mughal Emperors whose productions of the Persianised version of the Hindu texts of the Ramayana and Mahabharata are known to us as Razmanama and Hamzanama. In the illustrations of these manuscripts a considerable Persian influence coupled with the exploits of the career of Lord Krishna of Hindus were romantically depicted in a stylised fashion. The style of illustration was characterised by the smoothness of flowing outlines and gentle shading reminiscent of the essential characteristics of Hindu Art of the Punjab Hill,

To the seventeenth century, however, belong Krishna Lila palm-leaf manuscripts from Orissa. The earlier of the two manuscripts is that called Radha Krishna Lila Katha meaning the love story of Radha and Krishna and this work was bought by G.E. Fawens in 1936 and later on presented to the British Museum. The subject matter of the illustrations is the tenth skandha of Bhagavata Purana and there is a miniature style of delicate draughtsmanship and patterning in these illuminations. The consideration of the date of the manuscript calls for some elements of comparison with the Persian elements in Mughal painting of the seventeenth century. Floral patterns and certain animal types including the sphinx and lastly the horseman or the figure of Surya on Folio 13 of this manuscript definitely remind us of the equestrian figures in Mughal Art of the period of Jahangir with the characteristic shield mounted at the riders hip and the typical turban. Therefore, the period between 1610 to 1620 seems to be proper for these manuscripts.

The second of the Orissa palm-leaf manuscript of the British Museum illuminates the tenth skandha of the Bhagavata Purana in Oriya script. Altogether there are 33 leaf strips in these manuscripts measuring 14½″ in length and 3¼″ in breadth. There are a few illustrations in white, red, green, yellow and black. The colour of the palm leaves is creamy brown. The episode represented in these manuscripts is the exploit of Krishna from his childhood to his youth at Gokula. On stylistic grounds in respect of costume, particularly in the wearing of the number of gopies of the jama and the male head-dress of the royal figures in conversation scenes between the sage and the king—a clearly Rajput type is evident and putatively the date ascribed to this manuscript is 1685 A.D. In fact the iconography of the illuminations covers the life of Krishna uptil and including the circular dance which is clearly the central theme of the work and reappears in so many of the illustrations.

The style of the drawing belongs to the same tradition as that of

the earlier manuscript. Here the lines are little more stylized and curlicues more prominent. As a matter of fact the date of 1685 is further confirmed by the correspondence of date written by scribe in one of the palm leaf strip.

We have given a comprehensive account of the different palm-leaf and paper illuminations in manuscripts of Indian Art in this chapter and more or less this survey completes the history of manuscript illuminations in Indian Art.

13. A Study of Miniature Painting in India

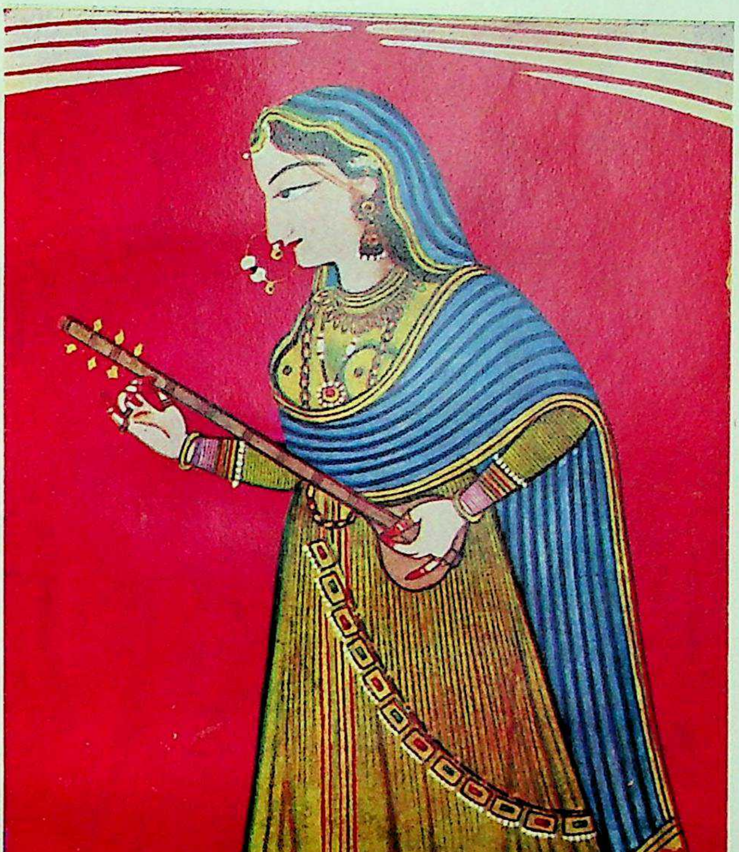
From the 15th to 19th Century A.D.

RAJPUT, MUGHAL AND PAHARI SCHOOLS OF PAINTING

INDIAN ART of the Mediaeval period is rich in miniature paintings; the period starting from 1400 A.D, up to the 19th century may be called mediaeval. We can divide this period into three : early, middle and late, corresponding to 1400 to 1570 ; 1570 to 1720 ; and 1720 to 1850 respectively. This art was patronized by kings and their courtiers ; it might be called court-art of the middle ages.

The genre of mediaeval Indian painting has a wide range of variation, but the common factor is that of the architectural setting and courtly grandeur. There are many schools of Indian painting which flourished during the above-mentioned period. We start with the earliest school of the early mediaeval period. The pioneering scholarship of the late Dr. A.K. Coomarswamy brought to notice the existence of Rajput paintings for the first time. Since then there have been many scholars in this field, such as A.K. Ghosh., O.C. Gangoly, W.G. Archer, M.S. Randhawa and Basil Gray.

Painting in the early mediaeval period started in Western India. Indeed, even as early as 900 A.D. illuminated Jain manuscripts were



2

in existence in Gujrat and Baroda. These illustrations were on palm-strips, and they looked like wiry, fluent lines with faces done in profile or half-profile. Mostly the further eye projected out of the contour of the further cheek. These were mainly esoteric religious works and lacked the vitality of Buddhist frescoes at Ajanta and Bagh.

The tradition continued until 1400 uninterruptedly. In the 13th century, due to the impact of the Muslims in Northern India, and also of Jayadeva, the court poet of Lakshman Sena of Bengal, painting changed its religious character and became secular. A demand for literary illustration was felt and consequently we have for the first time two sets of illustrations of the Gita Govinda in the 14th century. These illustrations extol the love of Krishna and his exploits at Gokula. Also paper ousted palm-leaf as the material of painting of Jain works about 1400. A.D. In this setting emerges the court painting of the Mughals and Rajputs. In adddition, we get illustrations, of the Ragas and Raginis of Indian music in the next period, which is again a departure from strictly religious art.

MUGHAL PAINTING

The Mughals borrowed their style from Persian paintings mainly in its decorative aspect and a certain pseudo-feeling of perspective in the outdoor scenes. Also the sure but solid sweeping line of the equestrian figures was new in Indian painting and directly transplanted from Persian soil.

Mughal painting starts with Akbar in the 16th century, with illustrations of the Razmanama, a Persian translation of the Indian epic Mahabharata, and dates back to 1595 A.D. These paintings have compositional values of Persian art and look like Indianized Persian painting. Nevertheless we have to admit that the confluence of Persia and India was by far for the better, the truth of which can be properly understood in the foregoing paragraphs.

Immediately following the Razmanama series we get a number of portraits of Akbar and other royal personages. These portraits have a certain plastic quality in the control of the sweeping outline, in varying degrees of thickness and thinness of the face depicted. The genre of portrait painting in this particular manner was unknown in Indian art and came with Persian influence.

As in Mughal architecture Persian influence may be said to have been the main influence in Mughal painting. One particularly significant factor seems to be the refinement and sophistication of Mughal art. The political history of Northern India is important for determining the growth and development of painting from the 15th to 19th century. Also the existence of 38 states in the Himalayas, spread across an area of 200 miles in length, raises further problems. The development of painting in these states has not been even during these four centuries, and the imperial court of Delhi has always influenced the style of these small states. The history of painting in these hill states has been made more difficult by the migration of artists from one state to the other and also in the different influences playing major parts in the style of painting. The third problem is about provenance and nomenclature of these paintings, since the colophons are written in Dogri script and Takri dialect.

In these circumstances we are forced to consider two alternatives. In the first place, we can abandon the search for schools and regard each picture as in some expressive of the region as a whole. Alternatively, we can accept the term "Pahari" as final and devote our energies on questions of interpretation as distinct from those of attribution. Such a course is simple, certainly. But for intimate understanding of the style, much more is needed. To appreciate a Pahari painting fully, we need to know the exact conditions in which it was produced, the factors which controlled its idiom, the precise need which it fulfilled. None of these facts are accessible unless we first know the place where it was executed and can estimate with a fair degree of

accuracy of the date of its production. Although the Punjab Himalayas possessed important common features, there were perceptible differences between particular areas.

The State of Chamba, which is bound by snow-covered mountains, was in a different category from Jasrota, which abutted on the plains. Similarly, the State of Kulu, lying on the higher mountains was quite different from that of Mankot, which was bounded by lower hills. There is a distinct advantage in labelling all these areas "Pahari" which stresses their common spirit and effectively distinguishes their products from those of Rajputana, Delhi and plains; but for all other purposes it is dangerous to over-simplify. It may lead to obscurity about those local factors on which the most intimate forms of expression depend.

So we shall try the second alternative. When a picture exists of which we know the school, we might treat it as a key to other examples. Thus, we can analyse its style and then examine what further pictures employ the same idiom or share general effects. In this way we can delineate the progression of any particular school and identify the pictures almost accurately. We should not expect complete identity with the key picture of the same school, because idiom changed during the course of time in the same school, so that we have to allow for certain variations and should not be rigid in our affirmations.

We should also mention the Rajasthani School of painting which has its own characteristics. This school was not homogeneous and was divided into various regional court styles from the very beginning. In the very early stages, Marwar or Udaipur, Malwa or South Rajasthan, and Bikaner had clearly distinguishable local styles.

Miniatures illustrating scenes from Amrusataka of 1652 A.D. belong to the Malwa School. The text was composed by a poet called Amaru, and consisted of a hundred romantic lyrics. It was written

about 650 A.D., but illustrations were not executed before the 17th century.

To the early Mewar School of 1650 A.D., belong the miniatures illustrating Bhramaragita, by Surdasa. He was a blind poet of Agra and composed 12,000 verses named Surasagara and Bhramaragita, taken from the 10th chapter of the Bhagavata Purana.

The Painting of Music

Another type of painting flourished side by side with literary illustration, known as Ragamala. These are illustrations of Indian musical modes and tunes. Perhaps, the earliest Ragamala set (dated 1640 A.D.) is now kept in Bodlian Library, Oxford, and is known as the Laud Ragamala manuscript, another Ragamala set from Narsingarh of 1680A.D. is in the National Museum, Delhi. Apart from these there are many Ragamala series in the Victoria and Albert Museum, London, Musee Guimet, Paris, Staatliche Museum, Germany and the Museum of Fine Arts, Boston, U.S.A. The tradition of illustrating Musical modes is essentially Indian one, and there is no parallel in the art of any other country where such a thing has happened. These paintings are marked by subtle poetic feeling and generally depict, the mood invoked by a particular musical tune. For example Meghmalhar is always a painting with dark clouds on the horizon and a woman waiting in the balcony of a place.

The Rajasthani paintings of the 18th century represent the climax of a long tradition which commenced in the late 16th century. Mewar continued to be the chief source of inspiration although Amber, Bundi, Bikaner, Jaisalmer, Kishangarh, Alwar and Kotah all had their own ateliers. We should mention specially the Bundi school with its colateral branch at Kotah, it had a distinguished style of painting marked by pictorial expressiveness, illusion and immense space and mass, profile treatment and social type of female beauty and sensuous rhythm

in architectural design and a bold and vivid colouring.

Altogether 36 modes of Indian music were painted in the Ragamala series at Malwa. The artists of this state preferred a fluid grouping, their straining luxuriant trees blending with swaying creepers to create a soft meandering rhythm, only the human figures, with their taut, intense faces, express the prevailing cult of frenzied passion. Such schools of painting reflected the Rajput need of passionate romance, and so we get the Nayakas and Nayikas (the ideal lovers) series and Barahmasas (the twelve months). In the Bundi series depicting the twelve months, courtly lovers are shown sitting in a balcony watching a series of rustic incidents proceeding, below.

During the 18th century painting in Rajasthan became increasingly secular, even artists of Udaipur devoting themselves almost exclusively to scenes of court life. The Ranas and Mewar nobility generally were shown hunting in the local landscape watching elephant-fights or moving in procession. Similar fashions prevailed in Jodhpur.

In 1678, after Raja Kripal Pal's inheritance of the tiny state of Basohli in western Himalayas a new artistic urge became apparent. A local style of great emotional intensity made its appearance. This new Basohli style, characterisd by flat planes of brilliant green, brown red, blue and orange, by savage profiles and great intense eyes, showed obvious connection with the Udaipur painting of the 1650-60, period. However, Udaipur painting can hardly be the only source for even its earliest examples. Basohli painting has a smooth polish, savage sophistication and a command of shading which suggests the influence of the Moghul style of Delhi. As a sequel to this, the Basohli artists produced a series of isolated scenes from Krishna's life, the child Krishna stealing butter, Krishna the gallant robbing the Gopis, or exacting toll, Krishna extinguishing the forest-fire, Krishna the violent lover devouring Radha with hungry eyes. Their great achievement, however, were two versions of Bhanu Datta's Rasamanjari,

one of them completed in 1685, shortly after Raja Kripal Pal's death, the other almost certainly 15 years earlier.

The Basohli style is in some ways a turning point in Indian painting. For not only was it to serve as a model and inspiration to later artists but its production also brought to a close the most creative phase in mediaeval Indian painting. After 1730, painting continued, but no longer with the same fervour. Basohli artists seem to have carried their art oı other States—to Guler, Jammu, Chamba, Kulu, Nurpur and Bilaspur but it was only in 1770 that the Krishna theme again came into prominence.

About that year artists from Guler migrated to distant Garhwal, a large and straggling state south-east of the Punjab Hills, taking with them a style of exquisite naturalism which had gradually reached maturity under the Guler ruler, Raja Govardhan Singh. During his reign a family of Kashmiri Brahmins, skilled in the Moghul technique had joined his court, and there absorbed a new romantic outlook. A consequence was that the greatest emphasis was placed on elegance. of pose, and the fierce distortions gradually disappeared. The whole purpose of painting was to dwell on exquisite figures and to suggest a rapt devotion to the needs of love.

But the lacunae of exquisite form and brilliance of colour is not filled until 1780 when the Kangra school of Painting came into existence. Among the Kangra artists, Purkhu was notable for his remarkable clearness of tone and delicacy of handling. Just as the Garhwal artist was fascinated by the swirl of curling water, the Kangra artists delighted in the blonde pallor of the Indian moon. A series of illustrations of the 10th book of the Bhagavata-Purana was completed and each incident in the text is rendered as if in moonlight a full moon riding in the sky, its pale reflection shining in water, the country-side itself bathed through in frosty winter. Kangra painting continued throughout the 19th century, and it reached its great

lyrical glory during the reign of Sansar Chand (1775 to 1823). By the middle of the nineteenth century, when the Rajput order was replaced by British rule, it had lost its princely glamour and became stylized.

14. Folk Art of India

G.S. DUTTA in his "The Art of Bengal" states, "It would certainly have been surprising to Mr. E.B. Havell to have been told that in the neglected villages of Western Bengal, there survived all the time a continous stream of living art tradition; (that they are still persisted). The extraordinary skill for colour, music and rhythmic expression which marks our Bengali race and which is still preserved intact by the unlettered men and women in our villages-"a colour music" which is one of those subtle refinements which have elevated the national culture of India in the past, which the vulgarity of the life and pseudo-culture of our cities has completaly killed among our educated and semi-educated classes; but which yet survives in the remote part of rural Bengal beautifying the village homes."

The above remark of G.S. Dutta and the researches of Ajit Ghosh brought to light the folk art of India in its manifold manifestations in the year 1929 for the very first time. Besides the folk art of Bengal, other Indian States also have a long tradition of folk art in different media. Kashmir, Punjab, Bihar, Manipur, Rajasthan, Madhya Pradesh, Cutch and Kathiawar in Gujarat—all these parts of India have contributed to the richness of the folk tradition in Indian Art. Usually folk art is neglected due to unfamiliarity and the commonness to these art objects in everyday life. We are concerned with folk art because this art-form led to the 19th century bazar-paintings *e.g.* Kalighat Pat,

which influenced the modern idiom in Indian Art to a very great degree. Just as Picasso was influenced by the primitive art-forms of Northern Africa, similarly, our artists in India borrowed profusely from the living traditions of folk art with the aim of revitalising the modern idiom to suit our time.

Folk art belongs to a tradition of continuous practice in rural India so that in its art-form it represents the popular myths and legends of each period of Indian culture. In its earliest form the mother Goddesses of the Indus Valley culture, the archaic terracota representations from Central Asia in the Auriel Stein collection belong to this category. In the modern age folk art came to focus at the end of the nineteenth century and in the beginning of the twentieth century because the schematic primitive art-form became a rage for the modern artists of India starting with Jamini Roy and M.F. Hussain. This form of village art takes recourse to primary colours like yellow, blue and red without any consideration of correct verisimilitude of form. Therefore, in the Kalighat School we find numerous representations of the Bengalee women represented almost in the child-like fashion. The school represented many deities like Kali, Durga, Laxmi and Ganesh from the Hindu Pantheon and there is a feeling of manuscript illumination in the approach of the folk artist both in the Pat form or on painted paper. The same type of approach is manisfested in Central Indian dolls and toys and in the dancing figurines of the village craftsmen in Gujrat and Kathakali representations of Kerala.

Ideologically speaking folk art must be regarded in a completely different category because it does not follow the trodden path. The folk artist is a free lancer and he depends on the rural buyers during the numerous festivals and fairs throughout India. He has to cater to practically the whole of rural India mainly for religious needs. Sometimes, however, instead of making images of deities he can represent like the potters of Krishna Nagar in Bengal, the local day-to-day life in painted pottery. Now-a-days some of the modern Indian arti-

sts have found their inspiration in representations of the Naga-cult, the different heiratic art-forms in folk traditions and coalesced the modern idioms in their creative paintings. There is a strong element of vertical representations of wooden sculpture from the tribal art in India influencing some of the practising sculptors in this country today. Under the purview of folk art we can also mention the art of Kantha-weaving in Bengal with various geometrical and feliate designs. Also very important designs are the textile designs of Nagas in Assam with the geometric patterns and colourful hues. The folk artist practises his art through generations and the skill is imparted by the father to the son and so on. Therefore, the tradition of folk art is a continuous one, even from the point of view of pattern, design and form. Thus it becomes vital for art-lovers and artists in India today to study the innate sense of composition and colour in the various manifestations of folk art of rural India.

Another significant folk-art-form is found in the tradition of toys and toy-making in Indian villages. Mostly toys are modelled by hand and sometimes moulded in terracottas. Colouring is the principal means which creates an enchanted world of the child where an elephant is green, a horse blue, a cow combination of green, red, blue and yellow. The predominant colours are yellow ochre, lampblack, orpiment, black, lac, indigo, green and white coated ground prepared from chalk. They are all mixed with gum made from neem (margosa) or the bel fruit (jejebel jujube) and sometimes camarine seed pastes serve the same purpose. Often, resin, lac and incense mixed with garjan oil is applied over the paint to give it a lustre and durablity.

Most Indian terracottas have a striking resemblance with the earlier tradition of terracotta of historical sites, like Basrah, Patuliputra, Tamluk, Rajshahi, Koshambi, Mathura, Sankisa, Besnagar, Saridhari, Nagari, Taxila, Pawaya, Bongarh, Maki, Kumrahar, Lauriya, Nandangarh, Ahichchhatra. The ageless type of terracotta art is characterised by an incised line between the two legs tapering almost to a

point and the moulded variety is round face with their beauties in separate parts with elaborate head-dresses which are lavishly ornamented and jewelled girdle around the waist. It is very interesting however that the folk tradition takes recourse to the additive types of early Indian Sculpture and the traditional village craftsman in modern times for chosing new materials like pith, papier marche, cow dung, bronze, rags and vegitable figures for marking dolls. There is, of course, very restricted use of metal in toy-making and the Mals of Bankura still cast metals in *cire perdue* now-a-days. The Bankura bronzes are done in this methed, and according to some scholars the technique of casting was introduced in West India from abroad. Indians dolls and toys call our attention and open up a world of striking resemblances in similar types found in Egypt, Crete and Centres of Maya Civilization in South America. Basically, however, it seems that the aesthetic nuances of the folk artist followed an horizontal development in all the ancient cultures of the world.

15. Beginning of Modern Art Movement in India

THE 19TH century witnessed a steady decline in the art traditions of India. Bengal did not escape this process of deterioration. What survived were only the Kalighat folk paintings. The lyrical romanticism of earlier days, of the great Pahari Schools of painting, had disappeared. So had the artist's love of colour and his intimate ties with the life of the people. Western imperialism destroyed the feudal fabric of Indian Society, leaving a vacuum which had yet to be filled by the cultural *mores* of industrialism. This furnished the colourless back-drop when the Calcutta School of Art came into existence in 1854.

E. B. Havell, Head of Calcutta School of Art, set for himself the two-fold task of propagating a truer appreciation abroad of India's cultural heritage and of weaning young Indians from indiscriminate admiration of Western Art, specially its decadent and uninspiring products. In this he was aided by the late Dr. A. K. Coomaraswamy and late Rabindra Nath Tagore While Dr. Coomaraswamy rendered invaluable service in interpreting and popularising our artistic heritage, the Indian Society of Oriental Art under Adanindra Nath Tagore's patronage helped to free young artists who had allowed themselves to be hypnotised by the West from its spell.

Rejection of Western realism almost meant a nostalgic sentimental

craving for an idealised past and withdrawal from the grim present into an imaginary world of pastoral peace. The paintings of Ajanta and Bagh, Mughal, Rajput and Pahari miniatures provided the models. Correct realisation of perspective, emphasis of verisimilitude, architectonic division of space-characteristic of Western representationalism were given up. The continuity of earlier tradition was sought to be maintained by borrowing from legends and classical literature like the Ramayana, the Mahabharata, the Gita, the Puranas, the writings of Kalidasa and Omar Khayyam. The linear strength and grace of the earlier days underwent, through the hands of the revivalists, an unhappy transformation. Though linear grace, visual vividness, sensitive design and poetic sentiment did impart a lyrical quality to those paintings, the elongated fingers, the fawn-like eyes, etc.--characteristics of the revivalist form—were only lifeless echoes of vigorous works of the past.

In technique, the accent was on Eastern tradition, borrowing in profusion from Chinese calligraphy, Japanese colouring and Persian finish. Abanindra Nath Tagore's works reflect the synthesis of Ajanta Murals and Mughal painting. Essentially a romantic painter, he delighted in painting the hoary past. Among his disciples Nandalal Bose and Ashit Kumar Haldar are the most outstanding. They may be said to be the pre-Raphaelites of Bengal, among whom others of note are Samarendra Nath Gupta, Venkatappa, Binode Bihari Mukherjee, Mukul Dey and Sarada Charan Ukil.

Of much greater significance to modern painting were the radicals—Rabindra Nath Tagore, Gaganendra Nath Tagore and Jamini Roy. Rabindra Nath did not lean on myths or legends for inspiration and his designs are marked by extreme simplicity. Many of his head studies have a brooding subjectivity charged with meaning carried up from the depth of the subconscious. He can rightly be acclaimed as a leader of modern art in India. He had a receptive mind and could assimilate the best in French painting of '20s. The famous Art-critic Henri

Bidoux expressed himself thus in 1930 about Tagore's paintings:

> *"A latent genius was asleep; that is made plain by the sureness of the design, the beauty of the tones, the liveliness of every detail, the sense of ornament. For almost a life-time, this genius has been kept in the shadows, for the highly developed faculties of the conscious mind left no room for the expression of this hidden force. One fine day it revealed itself, and the poet felt that another person was being manifested in him, but the new minister has not changed the laws of of the State,"*

Technically more versatile, Gaganendra Nath Tagore experimented with cubism and studied the pictorial possibilities of life in interior scenes and coalescence of forms. He struck an independent line in the midst of the revival and gave confidence to many younger artists who did not agree with the revivalists. Jamini Roy, another significant painter after trying fruitlessly in the Western manner, emerged from a crisis in 1921 with an intense desire to evolve a more vigorously expressive style. He found inspiration in the folk tradition of Bankura and with his knowledge of Western Art evolved a new style of his own. Many of his paintings which have been famous in the West are derived from the Pat and Scroll, the clay dolls and pottery decorations of humble village artisans. He discarded the illusion of depth and came to regard composition as a subtle arrangement of coloured areas on a flat surface.

In the early '30s was formed the Calcutta group of young artists. They violently disagreed with the revivalists and tried to achieve a new style from the post-Impressionists of Europe. They believed in pure colour and did not emphasise "form" in their paintings. Their exponents among others are Gopal Ghosh and Rathin Maitra. The shadow of the revivalist school did not allow a really vigorous movement of growth of significant art in Bengal. While one cannot minimise the pioneering importance of the revivalist school, its influence today is

inimical to healthy artistic development. True, the leaders of the movement were sincere, but their aims were misplaced. They were steeped in academism. They made us conscious of India's glorious past, but did not point the way to the future. With their flight into the past, they only left a more glaring emptiness.

This gap is today being attempted to be bridged by various vigorous cosmopolitan art trends. Cosmopolitanism evinced itself in the formation of young Artists' League at Bombay in 1948 by F.N. Souza, M.F. Hussin and others. In Delhi during the same year another group of Cosmopolitan School emerged known as the "Silpi Chakra," led by Dhanraj Bhagat, Dinkar Kowshik and Bhabesh Sanyal. Cosmopolitanism was already a force in the, '40s, particularly in the works of Amrita Sher Gil (who died in 1943). Sher Gil's "Hillmen" and "Hill-women" are not only hauntingly Ecole de Parisesque in feeling but the colours are Indianesque. Another important painting of Sher Gil is the "Bride's toilet". In this painting there is lyrical grace and a purveyance of rural innocence in the face of the bride which is a peculiarly Indian phenomenon. Essentially the Cosmopolitans in Indian Art tried to coalesce form with colour by distorting the former and harmonising the latter. The result was F.N. Souza, M.F Husain and Samant. All of them are "*avant garde*" in the contemporary art of India today. Husain's "Zamin" is intensely expressive and has an elemental distortion with somewhat dreary colours of rural India. Husain always wants to know what is beyond the visual perception. F.N. Souza on the other hand takes recourse to linear plasticity of human form. His studies of Christ and Women are really significant in the history of contemporary art of India today.

Another important painter was Sailoz Mookherjea, who had an Ecole de Paris training and had an eye for brilliant colours. He was essentially a Romantic painter who had recorded emotively the strange, the quaint elements of nature in his paintings. Mookherjea may be

compared to Matisse[36] in his approach to art. His painting "The Old Temple" in oil medium has a romantic flavour for the past with a characteristic thinness of brush-work and transparent use of pigments adding liveliness and lyricism.

Another imporant painter and brilliant sculptor is Ramkinkar Baiz. His paintings and his sculptures have a characteristic directness and romantic flavour—both of which are highly imaginative. This artist is the product of the Shantiniketan School and perhaps the finest of Indian neo-radicals. Dhanraj Bhagat, a gifted sculptor of Delhi and K.S. Kulkarni, a noted painter from Maharashtra, both are alike in temperament and they have produced interesting forms in different media with great success. Bhagat's "Flute Player" has got all the qualities of simplified form in art and shows him at his best.

In India today there are very few artists working in the graphic medium. The major techniques of making original prints like the relief processes, incised processes, lithography and stencil processes are still little understood. Those artists who did pioneering work in this field are Ramendra Nath Chakravorty and Binode Bihari Mukherjee. Both of them started etching and lithographic works in, '30s, some important works were also done by Mukul Dey. However, in recent times, Kanwal Krishna and Somenath Hore seem to have made important contributions in this field of art. Somenath Hore's etching "The Child" shows him as a very powerful and imaginative artist with the understanding of plastic form. Kanwal Krishna of course after making a debut in landscape painting made some very significant experiments in different techniques of Graphic Art. He is essentially a colourist and an abstract artist.

Apart from those mentioned above a number of minor artists like

---

36. The Studio, London, March, 1956- "Some Younger Indian Painters" by Mr. S. Raman.

Kamal Sen, Biren De, Jyotish Bhattacharya, K.C.S. Panikker, K.K. Hebber, P.T. Reddy and Jagmohan Chopra are worth mentioning. Each of them has contributed something to the furtherance of contemporary art of India today.

16. Notes on Modern Art and India

DURING the last two decades in the development of Modern Art in India we are constantly encountering a complete breakaway from traditional forms in Art towards greater abstraction and pure form. There is a desire to disregard the synthetic powers of mind, and to return to the integral prelogical perception which characterizes the Art of the Modern Artist. Obviously the Modern Artist has taken a step towards subjectivism in Art although he has divorced himself from the focus of a field of vision of a three dimensional construction, he is trying to rely more on a mental or intellectual conception of the relation of object in a field of vision.

Recent scholars like Dr. Thauless has shown in their experiments that there is a considerable divergence between what actually the eye sees and perspective representation of the same object.[37]

"Experiments were performed on the shapes of objects viewed obliquely, the apparent brightness of differently illuminated surfaces of different reflectivity, the apparent convergence of parallel lines

---

37. "Phenomenal Regression to the Real Object" British Journal of Psychology Vol. 29, Part IV: Vol. 22, Parts I and III (1931-32)

receding from the observer. In all of these cases it was found that what was seen was intermediate between what was given in peripheral stimulation and the "Real" character of the object. To this effect of the charater of the "Real" object on the phenomenal character we may give the name "Phenomenal Regression to the Real Object' (Vol. 81, P. 358).

"The child learning to draw in accordance with the laws of perspective is being taught to draw a projection of the object he is looking at on the plane of the picture. In order to discover what are the shapes, signs etc., he is required to know, he is taught to use the device of holding his pencil at arm's length and, with one eye closed to make measurements along with it...

"That the laws of perspective do correctly describe the ways in which shapes, sizes, relationships of lines, etc., must appear on such a plane projection cannot, of course, be defined, and it is obvious that the experiments on phenomenal regression have no bearing on this question. Nor do they throw any doubt on the usefulness of the above devices for determining the characters of the plane projection.

"Teachers of perspective are, however, often not content to make these legitimate claims for the laws of perspective. They are inclined to say that the laws of perspective are laws of the ways in which we "see" and to suggest that the above mentioned methods of measurements with ruler, etc., are devices for finding out how 'really' we see things......

"Some artists have departed very far from perspective drawings. I have found that certain of the post-Impressionist painters drew inclined objects in ratios which were about those of the phenomenal shapes as measured in the experiments. It seems probable, therefore, that these were actually drawing the phenomenal and adopt

the perspective figure......

"Experiment shows that the extent of phenomenal regression differs very greatly from one individual to another. It follows, therefore, that the drawing which would look right to one person might look very wrong to another. It is possible that those artists whose departures from perspective seem to most observers to produce this distortion of shape are simply those with abnormally large indices of regression." (Vol.22, P.27-29)

Thus we come to realise that there are two processes working in the Artist's approach to Modern art, they are (1) Objective construction, (2) Phenomenal construction from subjective experience. In the former the Artist is governed by the laws of perspective and in the case of latter the subjective approach of his nature can take any form given by the direct experience of the eye and his lines and colours may not obey any laws at all. In the latter case each work of art is then a law unto itself.

We can classify then Modern Art into two categories namely, (1) The Theory of Abstraction; (2) The Theory of Automatism

Under the theory of Abstraction the Modern Artist can devolve natural shape and form into cubes, cones and cylinders by distortion in order to expresst he poignancy of his expression. This phenomenon has been labelled by some as neo-classicism. The best definition of classical expression found in the theory of Abstract Art is in Plato. During a conversation between Socrates and Protarchus in Phliebus in (51B):—

Socrates: "True pleasures are those which arise from the colours we call beautiful and from shapes; and most of the pleasures of smell and sound. True pleasures arise from all those things the want of which is not felt as painful but the satisfaction of which is consciously pleasant

and unconditioned by pain".

Protarchus: "But again, Socrates, what do we mean by these ?"

Socrates: "Certainly what I mean is not quite clear, but I must try to make it so. I do not intend by beauty of shape what most people would expect, such as that of living creatures or pictures, but, for the purpose of my argument, I mean straight lines and curves and surfaces or solid forms produced out of these by lathes and rulers and squares if you understand me. For I mean that these things are not beautiful relatively, like other things, but always and naturally and absolutely; and they have their proper pleasures, no way depending on the itch of desire and I mean colour of the same kind, with the same kind of beauty and pleasure. Is that clear or not ?"

Protarchus: "I am doing my best Socrates, but do your best to make it clearer."

Socrates: "Well, I mean that such sounds as are pure and smooth and yield a single pure tone are not beautiful relatively to anything else but in their own proper nature, and produce their proper pleasures."[38]

According to Aristotle who based his philosophic notion of beauty on Pythagoras the essential characteristics of beauty are order, symmetry and definiteness. Plato, however, rejects the mimetic theory of beauty in his last work Phliebus and according to him the straightliness and curves and the surfaces or solid forms produced out of these lathes and rulers and squares are beautiful (and they do not depend for their beauty on their use or purpose or relation of one to another), but are beautiful always and naturally and absolutely.

---

38. Philosophies of Beauty by E. F. Carritt (Oxford 1931) Pp. 20-30

During the modern period Cezanne gave his painting a geometrical organization and resolved nature into the cylinder, the sphere and the cone. He did not conceive his volumes in outline geometrically, but in contrasted colours. That is why the individual distinction of Cezanne is known as sensibility to form expression and colour. He said, "To paint was to register his colour sensations." This conception of form built up in colour sensibility, which was the essential quality of Cezanne's art.

In India, Gaganendra Nath Tagare followed the theory of Cezanne and resolved his shapes into cones and cylinders and was known as cubist. Gaganendra Nath Tagore was definitely in the rank of *Avant garde* of Indian Modernism breaking away completely from the past and depending on the colour sensibility of form as conceived by Cezanne. On the other hand, Rabindra Nath Tagore's paintings were developed on a different plane and could be categorised in the coterie of automatism. In the works of Rabindra Nath Tagore there is a psychological process which goes deep into the core of his art.

A systematic survey of Indian Art of this century will fall into one of the two categories mentioned before. Historically speaking these innovations were done in Europe and Indian Artists adopted the western theories to serve their purpose. The works of Satish Gujral, Jagmohan Chopra, Gaitonde, K. S. Kulkarni fall in the category of abstract Art. Automatism may be found in the works of Some Nath Hore, M. F. Husain, Avinash Chandra and Dhanraj Bhagat.

Indian practitioners of modern art are trying to evolve a new art-form which would reflect the present Age, satisfying the aesthetic sensibility of our age. Artists like F. N. Souza, Raza and Paritosh Sen fall in a different category, since they have evolved their style from extraneous sources outside India.

BIBLIOGRAPHY

Altekar, A.S. — Sources of Hindu Dharma in its Socio-Religious aspect, Saharanpur, 1952.

Archer, W.G. — Indian Painting, London, 1956. India & Modern Art, London, 1959, Garhwal Painting, London, 1954, Kangra Painting. London, 1952.

Bachofer, L. — Early Indian Sculpture, Paris, 1929.

Banerjee, J.N. — Development of Hindu Iconography, Volumes I & 2, 2nd Edition, Calcutta, 1956.

Barua, B. — Bharhut, Books I & II, Calcutta, 1934.

Basham, A.L. — The Wonder that was India, London, 1954.

Bhattacharya, S.K. — "Modern Art In India"-The Isis, 23rd February, 1955, Oxford. Link, December 28, 1958, Delhi— "Eastern Art Oxford Museum". Link, February 15, 1959, Delhi--"Modern Art in India". Link, March 29, 1959, Delhi "Revival and Decline in Bengal". Thought, May 9, and May 16, 1959. Delhi—"Krishna Lila Manuscripts in the British Museum I & II". Thought, June 27, 1959, Delhi, Mediaeval Indian Painting". Rooplekha,

October 1959, Delhi "Iconography of Krishna" January, 1960, Delhi, Traveller in India. "Art Galleries in India." Traveller in india, January-February, March- April, May-June, July-August, Sept-Oct,Nov-Dec,1965—Profiles of M. L. Dutta Gupta, Dhanraj Bhagat, Biren De, F.N. Souza. K.S. Kulkarni, Chintamani Kar. Art Voices, January 1965, New York, "Dhanraj Bhagat" Art Voices, Oct, 65', New York, "F.N. Souza".

Bhandarkar, R.G. A Peep into the Early History of India from the Foundation of the Maurya Dynasty to the Downfall of the Imperial Gupta Dynasty, Bombay, 2nd Edition, 1930.

Brown, P. Indian Architecture—Buddhist and Hindu, 2nd Edition, Bombay, 1948.

Cohn, W. Buddha in der Kunst des Ostens, Der Wettkamt im Ringen, ein Relief im Museum of Eastern Art, Oxford. Indische Plastik, Berlin, 1921.

Coomaraswamy, A.K. History of Indian and Indonesian Art, London, 1927.

Gangoly, O.C. Masterpieces of Rajput Painting, Ragas and Raginis, Bombay, 1948: Landscape in Indian Art, Calcutta, 1962.

Fergussen, J. Cave Temples of India, London, 1880.

Hastings, J. Encyclopedia of Religion and Ethics 1913, Edinburgh.

Goets, H. — Art and Architecture of Bikaner, Oxford, 1950.

Government of India, Ministry of Information and Broadcasting. — Indian Art Through the Ages, Calcutta, 1951.

U.N.E.S.C O — Indian Paintings from Ajanta Caves.

Jourveau Dubreuil, G. — Archaelogie du sud d' Inde, Vol. III Paris, 1914.

Mircea, E. — The Myth of Eternal Return, Paris.

Moti Chandra — Jain Miniature Paintings from Western India, Allahabad, 1949.

Randhawa, M.S. — Kangra Valley Painting, Delhi, 1954.

Ray, N.R. — The History of the Bengalees.

Van Lohuinzen de Lee — The Scythian Period, Leiden, 1949.

Zimmer, H. — The Art of Indian Asia, New York, 1955 Vols. I and II.

NON-ENGLISH SOURCES

Chinese — Hieun Tsung trans. Julien Memoires sur Les contrees Occidentalis, Paris, 1857.

Pag Sam Jon zang Sumpha by Khan—Po-Yeçe

Pal Jor ed. K.C. Das, Calcutta 1908.

Greek — Megasthenes Indica ed. Schwanbeck, Bonn, 1846.

Megasthenes—Arrian trans. Mc-Crindle, London.

GLOSSARY

Abacus—The upper portion of the capital of a column.

Addorsed—Turned back to back as two animals.

Ambient—Lying round or encompassing.

Anthropomorphic—Treating deity as having a human form and character.

Apse—A semicircular or polygonal structure, seen as a recess internally, a projection externally, built out from one of the enclosing walls of a building.

Attic grace—Grace or beauty pertaining to Attica capital of Athens.

Bacchanalian—Given to druken rivalry.

Baroque—Florid or decorative style in architecture.

Blazon—Shield.

Caryatid—Female figure used instead of a column to support an entablature.

Circumbulatory passage—A passage to walk around.

Colonnade—A range of column at regular intervals, supporting a horizontal entablature, where the columns support arches, it is called arcade.

Conceptual—Relating to mental conception.

Contrapposto—Set in opposition.

Corbel—A projection jutting out from the face of a wall to support a super-incumbent weight.

Corinthian—The lightest and most ornate of the three Grecian orders having a bell-shaped capital adorned with rows of acanthus leaves giving rise to graceful volutes and helices.

Cornice—The uppermost, projecting member of the classical entablature.

Circumvent—To go around.

Doric—The name of one of the three Grecian orders of which it is the oldest, strongest and simplest.

Elan Vitale—Dash for life.

Entablature—The sum of those horizontal members of a classical order which rest on the columns and support the actual roof.

Ephemeral—Transitory.

Epigraphically—From the records of inscription.

Hellenistic—Belonging to the Greek world.

Hieratic scaling—Proportions used in connection with sacred subjects.

Holocenic Age—An age in evolutionary history about 10,000 years ago belonging to the upper pleistocene period.

Iconography—Representation of image in art form.

Idiographic—Character relating to figures symbolising the idea of anything.

Ipso facto—By that very fact.

"Karuna-rasa"—Sentiment pertaining to pathos.

Leogryphs—Gryphons in the form of lines.

Medallion—An oval or circular panel or tablet.

Mores—origin.

Motif—In art a distinctive feature or element of a design or composition.

Mouldings—The modelled surfaces used to frame the various architectural members or to emphasize their shapes.

Mudra—Canonical gesture, profusely used in Indian art having significant meaning.

Mural painting—Painting executed on a wall.

Nirvana—In Buddhist theology the extinction of individual existence.

Paleolithic Era—Stone age characterised by use of stone implements.

Peristyle—A colonnade.

Persepoliton—Belonging to Persepolis.

Perspective—The art of delineating the solid objects upon a plane surface so as to produce the impression of relative position or magnitudes.

Pictographic—A pictorial symbol or sign, a writing or records consisting of pictorial symbols.

Pilaster—A column flattened against a wall, not merely engaged to it, and having neither diminution nor entasis.

Pleistocene Age—Epithet applied at first to newest division of the pliocene of the upper tertiary formation, also called newer pliocene; afterwards to the older division of the post-tertiary or quaternary; also called post pliocene. Also applied to the animals etc. of either of the period.

Polychromy—The art of painting and decorating in several colours.

Portico—The colonnaded front or porch of a classical building.

Renaissance—The revival of art and letters under influence of classical models.

Sarcophagus—A stone coffin, often of large size and sometimes highly decorated.

Sringara—Romantic love.

Sthayi-bhava—Permanent sentiment.

Tangara type—Type of relief derived from coins.

Tectiform—Roof-shaped, sloping downwards from a central ridge.

Ushnisha—Skull-protuberance of a sage or ascetic,

INDEX

A

B

C

D

E

T

U

V

W

Y

Z

Errata

P. 24 1st line "is" for "in".

P. 70 title 760—1142 A. D. for 670—1142 A. D.

P. 81 3rd Para. 6th line "a" for "an".

P. 81 3rd Para. 11th line "dealing" instead of dealings.



in the Delegacy of Extra-Mural studies at Oxford University in 1960 and lectured on Indian art and culture. He has been a contributor to various national and international journals on Art from 1955 onwards. Formerly he was Art-Editor of 'D'—the Student Architect of Oxford (1962-64). At present he is Art Correspondent of Art Voices, New York, and a visiting lecturer to the College of Art, New Delhi, and Sarada Ukil School of Art, New Delhi.

His thesis on the representation of Krishna in Indian sculpture and painting has been acclaimed as a standard work on the subject and his monographs on Indian artists are characteristically poignant with candour and throw considerable light on the state of contemporary art in India.

Price : **Rs. 2[illegible].00**

ABOUT THE BOOK

The subject of this book is explicitly the history of Indian Art, starting with the Indus Valley Civilization and a discussion of the art and culture of the two Indus cities—Harappa and Mohenjodaro.

A discussion of the Indian religious system follows in the second chapter, showing the Agamik and Vedic origins of the epic period and the progression of Buddhist and Jain religious pantheons. The primary sources are necessarily the Vedas, the Upanishads and the Pali texts like Saddharama-pundarika. The evidence regarding the religious pantheons is partly theosophical and partly doctrinal. In the third chapter, Buddhist art from the Maurya period coming down to the Sunga period follows. The Stupas of Bharhut and Sanchi as well as the railings of Bodhgaya are thoroughly studied and the peculiarities of the iconographic and stylistic developments are discussed. In the fourth chapter the Greco-Roman art of Gandhara is discussed and the influence of this hybrid form of Indian art is thoroughly studied. After that, the Kushana period representing the Mathura School of Sculpture, dating from the first to the third century A.D., follows and the stylistic peculiarities are delineated in detail. Then follows the Gupta period dating from 329 to 647 A.D. with a detailed discussion of the new aesthetic mode of representation and the Hindu renaissance which engulfed the artistic norm of South-east Asia. The wall-paintings of Ajanta, Bagh, and Sittanavasal are studied thoroughly. Then the art and architecture of Deccan of the middle ages and the art of South India up to 1295 A.D. constitute two chapters of the book. After a discussion of the art of Bengal and Bihar, culminating in 12th century, there follows a systematic survey of Karli, Elephanta, Bhaja, Aihole, Khajuraho, Konarak and Mamallapuram in detail. Manuscript illumination on palm leaves (Jain) 900 A.D and further development in Indian miniature paintings from the 15th to 19th century A.D. constitute two chapters. The next two chapters deal with folk art of India and modern Indian art represented by Gaganendranath Tagore, Nandalal Bose, Jamini Roy, Rabindranath Tagore, Amrita Shergil and others.

ATMA RAM & SONS, DELHI-6